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ABSTRACT

The curriculum presented here contains three units designed to help Mexican-American migrant students understand and value the richness of their culture, experiences, and family. Unit 1, "My Roots," examines the different components of a culture, and presents aspects of the Aztec civilization and culture. Activities include hearing a poem in Nahuatl, the original Aztec language, art activities involving pre-Columbian designs, reading and acting out Aztec myths, learning about Aztec religion and its role in Aztec culture, and reading and writing activities concerning Cortes and the Spanish conquest of Mexico. This unit contains many drawings suitable for coloring or tracing. Unit 2, "My Family," covers the roles and responsibilities of family members, traditional versus modern family, and immigration and the migrant experience. Activities include diagramming families; writing about a favorite relative, family traditions and values, and student's own or family's migration experiences; interviewing a family member; and painting family scenes. In Unit 3, "Myself," the student examines his/her own name, appearance, feelings, and room or favorite place. Activities include group discussion, journal writing, making "me" paper dolls and personal-history mobiles, exploring feelings, and drawing self and favorite place. A resource section lists 54 recommended books, summarizes the process of leading a group circle session, provides teacher and parent evaluation forms, and describes slide shows available for use with lessons. Some student materials are provided in both Spanish and English. (SV)

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¿Quíen Soy Yo?/All About Me

LEARNING THROUGH CULTURAL DIVERSITY AND THE ARTS

ED360145

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MIGRANT EDUCATION REGION XVI
MONTEREY COUNTY OFFICE OF EDUCATION

Raúl Z. Díaz, Director
Migrant Education Program

William D. Barr, County
Superintendent of Schools

June, 1993

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A special thanks to the curriculum writing team for their belief in this project and whose untiring dedication and work made the vision of this curriculum a reality.

PREFACE

This year, the migrant farmworker community lost its' strongest advocate, Mr. César Chávez. Through his tireless fight for equal rights and social justice, César was able to effect positive changes for farmworkers. In spite of these improvements, farmworkers continue to have an invisible presence in our society.

The "¿Quien Soy Yo?/All About Me" curriculum is dedicated to the children of farmworkers and others who like César, have made a lifetime commitment to a better future for our children.

This curriculum is designed to help migrant students understand and value the richness of their culture, experiences, and family. Armed with this, students will strengthen their belief in themselves, their abilities, and their dreams.

May you as teachers discover the strength, wonder, and gifts of migrant children. May parents, students and you, teachers, collaborate in the spirit of cooperation, caring, and mutual respect.

¡SI SE PUEDE!

Raúl Z. Díaz, Director
Migrant Education Region XVI

BROWNED EYED CHILDREN OF THE SUN

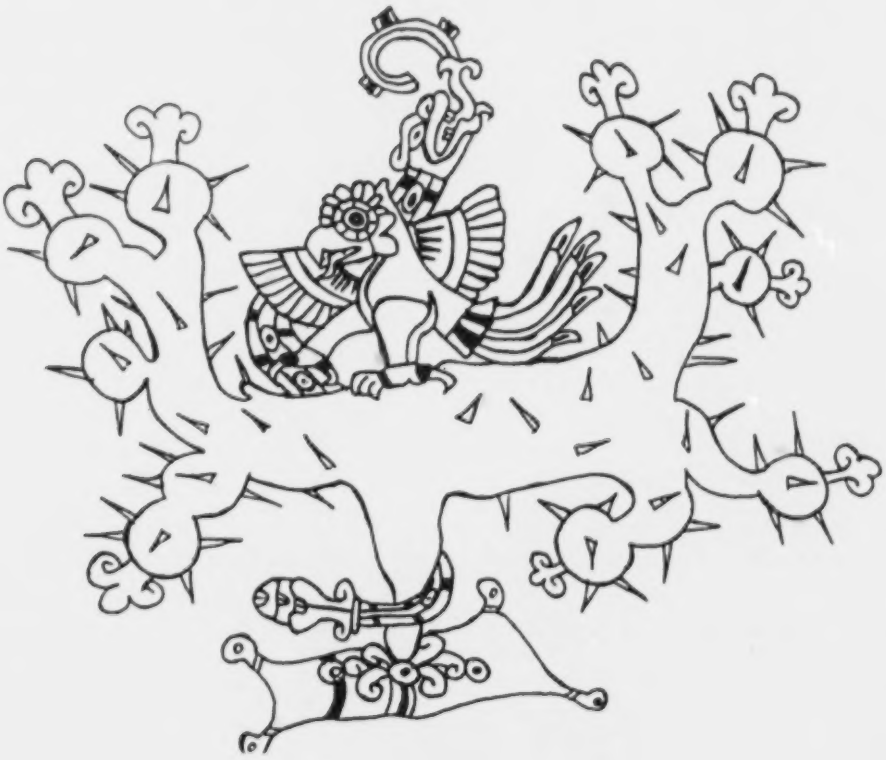
Up to California
from Mexico
you've come.
To the Sacramento Valley
to toil
in the sun.
Your wife
and seven children
they're working
everyone,
And what
will you
be giving
to your browned eyed
children of the sun.

Your face is
lined and wrinkled
and your age is 41.
Your back
is bent
from picking,
like your dying
time has come.
Your children's eyes
are smiling, their lives
have just begun.
And what
will you be giving
to your browned eyed children
of the sun.

You marched
on Easter Sunday,
to the Capitol
you've come.
You fought
for union wages
and your fight has just begun.
You're a proud man,
you're a free man
and this heritage
is won.
That
you can be giving
to your browned eyed
children of the sun.

Daniel Valdez

MY ROOTS
UNIT 1



What is a Culture?

Aztec Mythology

Aztec Religion

The Spanish Conquest of Mexico

¿QUE ES UNA CULTURA? / WHAT IS A CULTURE?

OBJECTIVE:
To discuss and develop an understanding of culture.

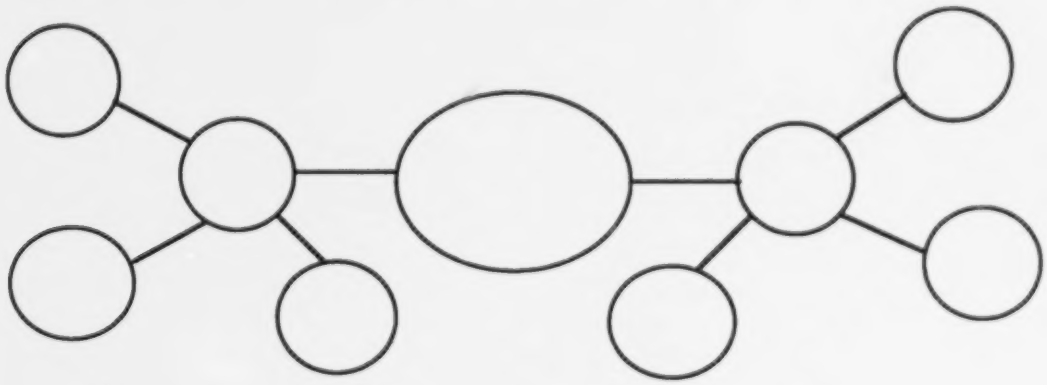
VOCABULARY: culture, science, religion, food, language, music
Tenochtitlán, Nahuatl, codex, codices, hieroglyph, symbol

MATERIALS: Book, **Aztec Indian: A New True Book.** map of Mexico and /or the world, copy of poem, "For Planting Corn", by Francisco X. Alarcon, sample of journal/codex made by teacher (if available).

MOTIVATION:
Teacher will discuss the different components of a culture.

* **Social:** family life, language, education
* **Economic:** resources, division of labor, transportation
* **Beliefs:** religion, myth, ritual
* **Political:** decision-making, leadership, institutions
* **Aesthetic:** art, music, dance, literature

Draw a cluster for children, including these various aspects. (See below) Then teacher will ask the question, *"What is a culture?"* Have students discuss what they learned regarding the importance of the various parts of a culture. (This will be key in their understanding of the Aztec culture.)



DEVELOPMENT:
Depending on grade level, teacher will read to children or have students break into small groups and read, **Aztec Indian: A New True Book.**

After reading the book, teacher will generate a guided discussion on the Aztec culture:

1. Where did the Aztec civilization begin? Why did they settle where they did? (Have students tell you and find location of the Aztec empire on a map)
2. What type of religion did the Aztec practice?
3. What type of work did the Aztec do?
4. How did the Aztec get its language?
5. Did the Aztec have a written language? Describe it.
6. In the Aztec hieroglyphic writings, what did the footprint mean?

ACTIVITY:

Now that we have discussed aspects of Aztec culture and language, we will now see how symbols played an important role in their communication.

1. The Aztec had an elaborate system of communication that used hieroglyphs. (Hieroglyphs are picture symbols.)
2. The Tlacuilos were talented men and women who showed artistic abilities at an early age and became writers who wrote by painting. They had a great knowledge of their culture. Their job was to document all of the testimonies of the Aztec people.
3. They would draw beautiful images that reflected the Aztec way of life.

The Aztec borrowed their language (Nahuatl), from the other Indian tribes that were in the Valley of Mexico but, they were the first to write Nahuatl.
(See and hear poem by Francisco X. Alarcon, "For Planting Corn").

4. The Tlacuilos wrote all of the life history of the Aztec nation in books called, *amoxtli*, which we know today as "codices".

Now that we have studied about codices, hieroglyphs and the system of communication that the Aztec used, we will now make a journal cover using geometric shapes and pre-Columbian designs and patterns for your own codex. (The journal will be a codex).

ASSESSMENT:

Did each student understand at least one important component of a culture? Have students write something they learned about the Aztec culture. Was each able to complete this assignment?

For Planting Corn

nomatca nehuatl
nitlamacazqui

tla xihualhuian
nohueltiuh
Tonacacihuatl

tla xihualhuian
Tlalteuctli

ye momacpalco
nocontlalia
nohueltiuh
Tonacacihuatl

ahmo timopinauhtiz
ahmo tihuexcapehuaz
ahmo tihuexcatlatlacoz

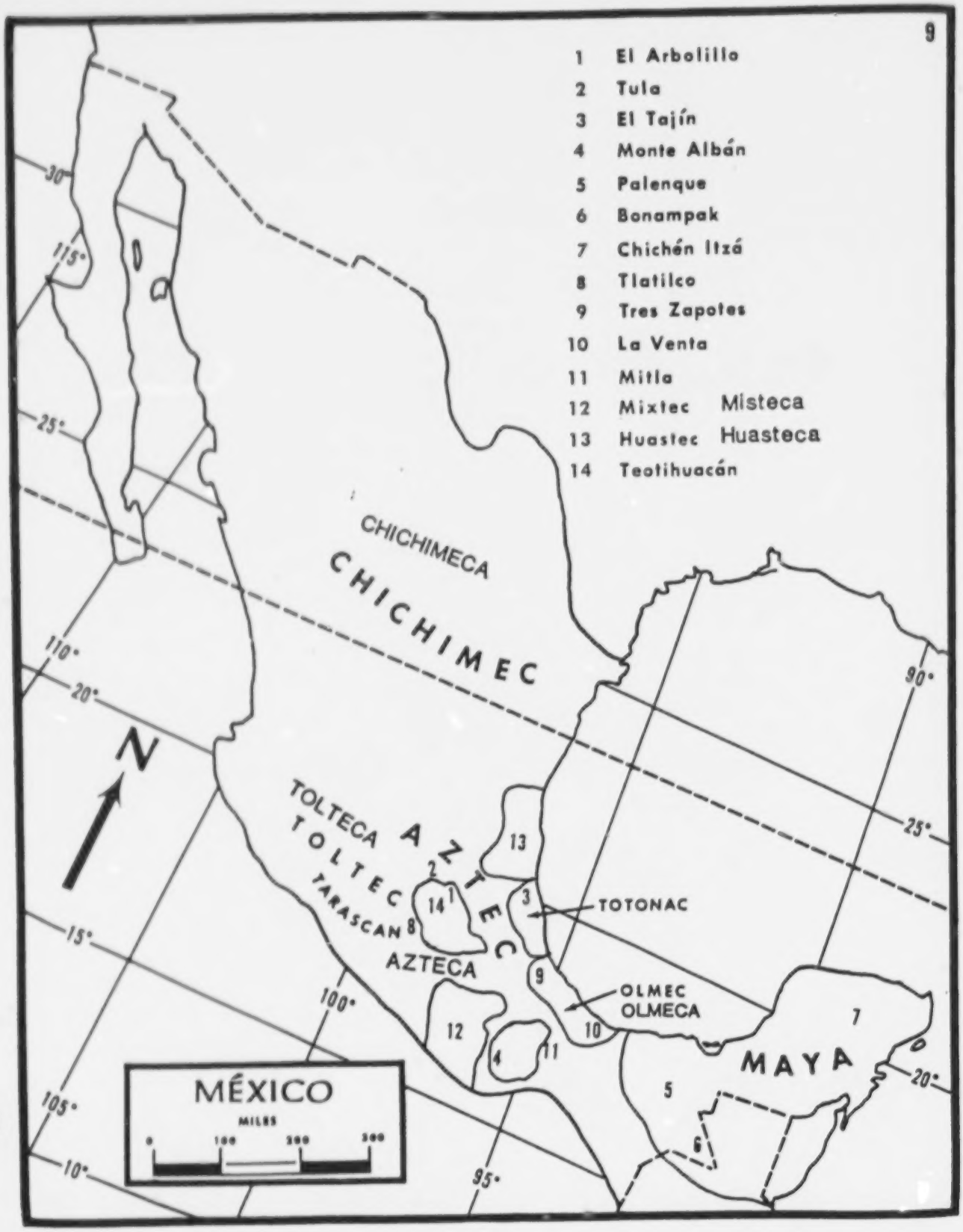
cuix quin moztla
cuix quin huiptla
in ixco icpac nitlachiaz
in nohueltiuh
Tonacacihuatl

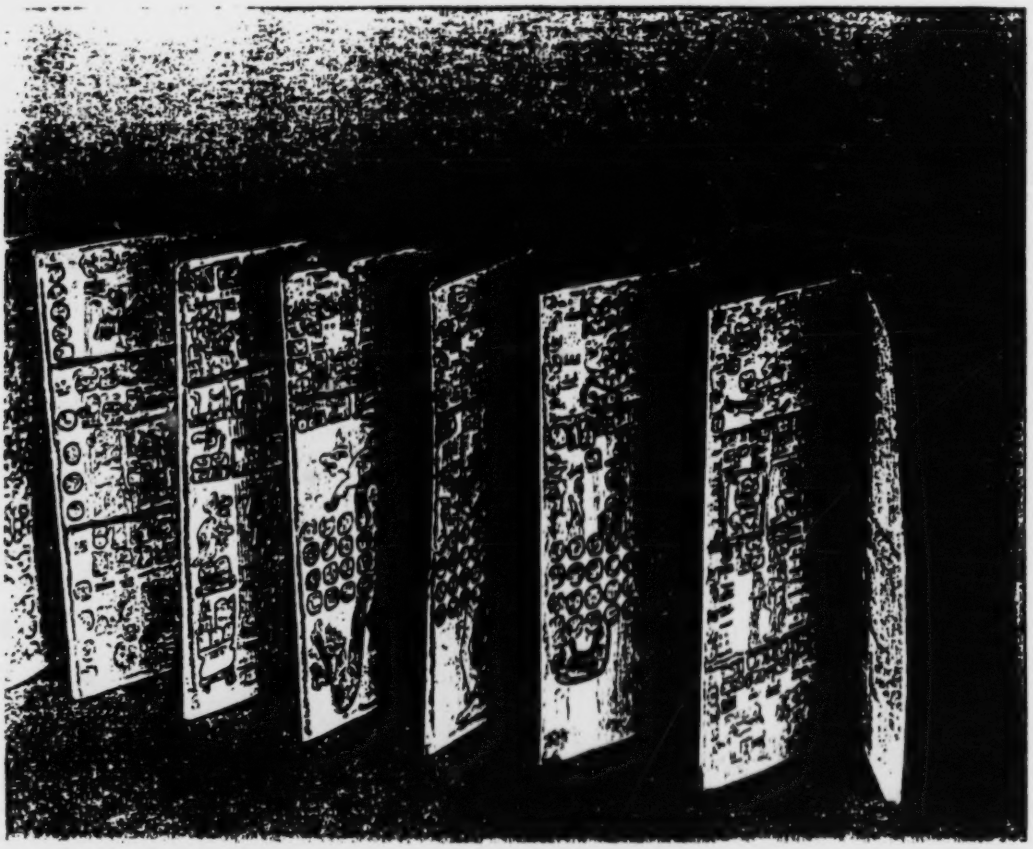
niman iciuhca
in tlalticpac hualquizaz

in nicmahuizoz
in nictlapaloz
in nohueltiuh
Tonacacihuatl

Francisco X. Alarcón

SITES OF INDIAN RUINS - SITIOS DE RUINAS INDIAS





Fragmento del Códice de Madrid o Trocortesiano. Como los otros «libros» mayas conocidos, es de papel de amate recubierto por una capa de yeso bruñido y se pliega en forma de biombo

mente el supuesto «alfabeto» de Landa sea una colección de estos rebus. Se empleaban para escribir ciertas raíces (que en maya son en su mayoría monosilábicas, formadas por una consonante, una vocal y una consonante), como *ku* + *ku* para escribir *kuk* "quetzal".

Determinadores fonéticos. Entre ellos está el dibujo de un huevo de pipila, *he'*, para confirmar la vocal *e* de otros glifos.

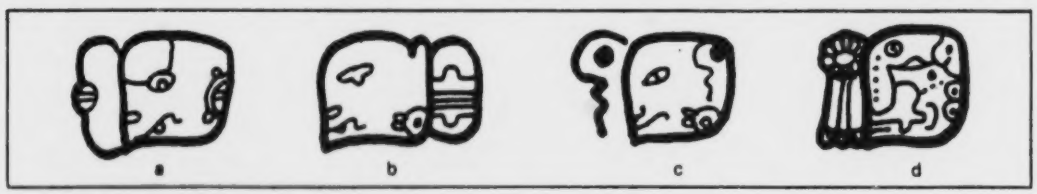
Determinadores semánticos. Un ejemplo es el signo del año, que por sí solo se lee *haab*, para indicar que otros glifos se refieren a periodos.

Formación y clases de cartuchos

Además de pertenecer a las clases que se han descrito, los glifos mayas forman parte de otras dos clases según su ubicación en los cartuchos: aquellos que ocupan la posición central y más destacada del cartucho se han llamado *principales*; los que aparecen a los lados, o arriba, o abajo o dentro del principal se llaman *afijos* por analogía con los elementos lingüísticos, pero solamente corresponden a éstos en forma parcial.

Hay glifos que pueden formar un cartucho ellos solos, sin afijos, pero hay otros que

CARTUCHOS DE NOMBRES PROPIOS



Los cartuchos de nombres propios se usan generalmente como sujetos de las oraciones glíficas
a. Cartucho del Dios de la Muerte, *Ah Puch*
b. Cartucho del Dios de la Lluvia, *Chac*
c. Cartucho de la Diosa de la Luna
d. Cartucho del Señor Escudo-Jaguar, gobernante de Yaxchilán

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PROMISED LAND

to the students of
the Yo Puedo Program, 1989
and their families

let us carry our roots
with us all the time
let us roll them up and
use them as our pillow

let us be the dream
of our elders,
the promise of their ribs,
the answer to their prayers

let us fill up all gaps,
tear down all barriers,
let us find godliness
in every face, every tree

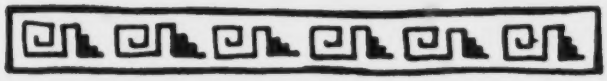
may our ears hear
what nobody wants to hear,
may our eyes see
what everyone wants to hide

may our mouths speak up
the truth of our hearts,
may our arms be branches
that give shade to the needy

let us be a drizzle,
the salt of the earth,
the horizon that unites
the beginning and the end

let us accept ourselves
the way we are,
let us take presents in
and give them back manifold

Corazón Poeta



CODEX JOURNAL and COVER
Lesson Plan

OBJECTIVES:

1. **Aesthetic Perception:** To learn about shape, pattern, and design.

2. **Creative Expression:** To make a codex journal cover using geometric shapes and repeated patterns based on pre-Columbian designs.

3. **Art Heritage:** To understand that art was integral to Aztec life and that the Aztecs used geometric designs frequently to decorate their surroundings.

4. **Aesthetic Valuing:** To evaluate the designs created for the codex journal cover.

VOCABULARY: codex (sing.); codices (pl.)
decoration
design- linear, circular, random
detail
geometric shapes- triangles, squares, rectangles
pattern- shapes that are repeated
rhythm
repetition

Optional: chevron, concentric, rectangular, spiral, step, step fret, step and hook, zig zag

MATERIALS:

For each student:
- cardboard scraps or Styrofoam meat trays for printing stamps
- 3" square piece of cardboard
- 2 sheets of 9" x 12" mimeo/newsprint paper
- 2 sheets of 9" x 12" colored construction paper
- 25 sheets of 9" x 12" white construction paper- (1 sheet per day for 5 week program)

For entire class:
- 3 pint size bottles of black tempera paint
- 15 wide paint brushes - 3/4"
- 15 rolls 3/4" masking tape

Optional:
- clear contact paper or laminating supplies
- Styrofoam meat trays or paper plates for paint

MOTIVATION:

1. Discuss Aztec life and the components that make up Aztec culture: religion/beliefs, customs/families, economics/markets, politics/rulers, and art. Look at pictures in books, slides, posters, and replicas of pre-Columbian art and

sculpture. Examine how art is found everywhere in Aztec life. Geometric designs are prevalent. The buildings and temples are geometric. Geometric designs are also found as decorative patterns on murals, clothing, sculpture, pottery, cooking utensils, metalwork, jewelry, etc.

Look for geometric shapes and repeated patterns in the visuals provided. Describe the patterns used on pre-Columbian art. Look for the step pattern and its many varieties. What other shapes do you see? How are the shapes repeated and combined to make designs?

2. Discuss patterns in the classroom, look at clothing, wall paper samples, walls, borders, etc. to find shapes and designs. Look for patterns and designs in nature. What shapes do you see? Are there repeated patterns? How are they similar to or different from designs found in pre-Columbian art?

3. Show sample codex journal cover and have children identify shapes. Discuss how individual shapes were repeated to create an overall design. Is it a linear, circular, or random pattern?

4. What process was used to create the journal cover? The students will be making a similar cover for their codex style journal, using a printing technique. They will work in small groups, each student creating one stamp pattern to share.

DEVELOPMENT:

1. Have students draw different geometric shapes on practice mimeo or newsprint paper, repeating them to create patterns. **STRESS SIMPLICITY.**

2. Students select one pattern they like. Draw the pattern on piece of cardboard or Styrofoam meat tray.

3. Cut out shapes, then glue them onto a 3" square piece of cardboard. Wait for glue to dry.

4. Brush tempera lightly onto cardboard/Styrofoam stamp and press onto practice paper. Students experiment by repeating their pattern in different ways around the page to make a circular, linear, or random design. They may want to combine their pattern with others from the group. Then they decide what their final design will be.

5. Students stamp their patterns in a design onto their journal cover. Black tempera paint onto colored construction paper.

6. Make a codex style book by taping pieces of white construction paper together using long strips of masking tape front and back for reinforcement. Make sure that paper is horizontal when attached. Refer to the book, Cómo leer un códice.

7. OPTIONAL: Mount journal cover onto piece of manila tag board, then laminate it.

8. Attach journal cover to front of codex book, using masking tape.

9. Number pages according to the Aztec numbering system (see pg. 20 in Aztec Indians).

CLOSURE:

1. Have students display their work and identify the geometric shapes and patterns they see.

2. Identify how the patterns were combined- in a linear, random, or circular design.

3. Discuss the process of printing. What discoveries were made by combining different patterns? Did you change your mind during the printing process and why?

4. Which designs do you like best and why?

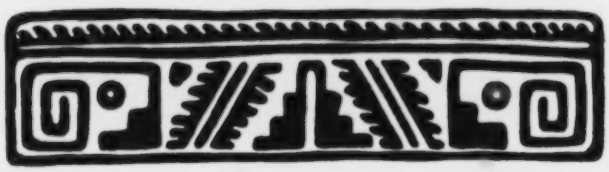
ASSESSMENT:

1. Was each student able to identify geometric designs in Aztec art?

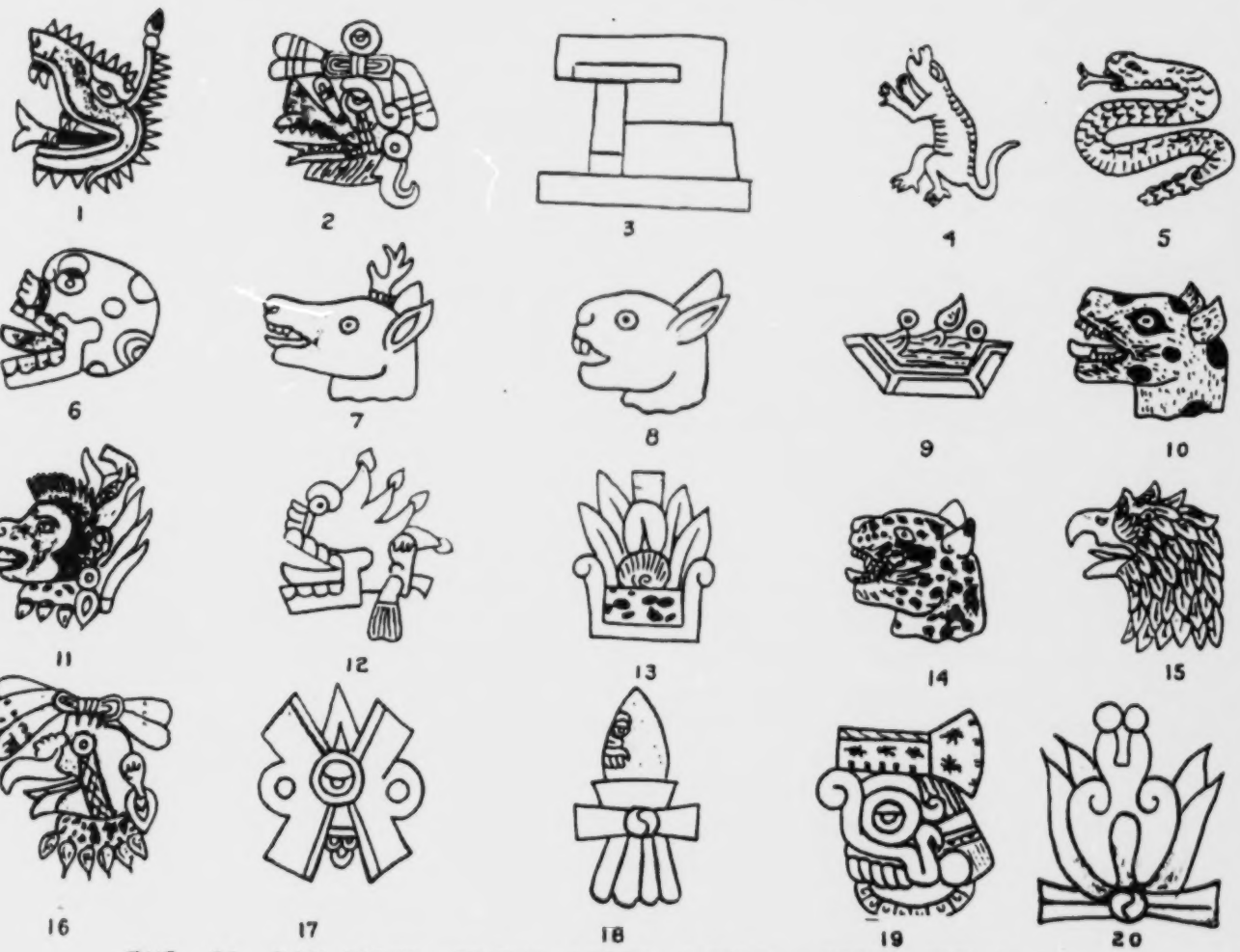
2. Was each student able to construct a stamp using geometric shapes?

3. Did each student repeat their pattern to create a linear, circular, or random design?

4. Was each student able to identify and evaluate the process in creating their design?



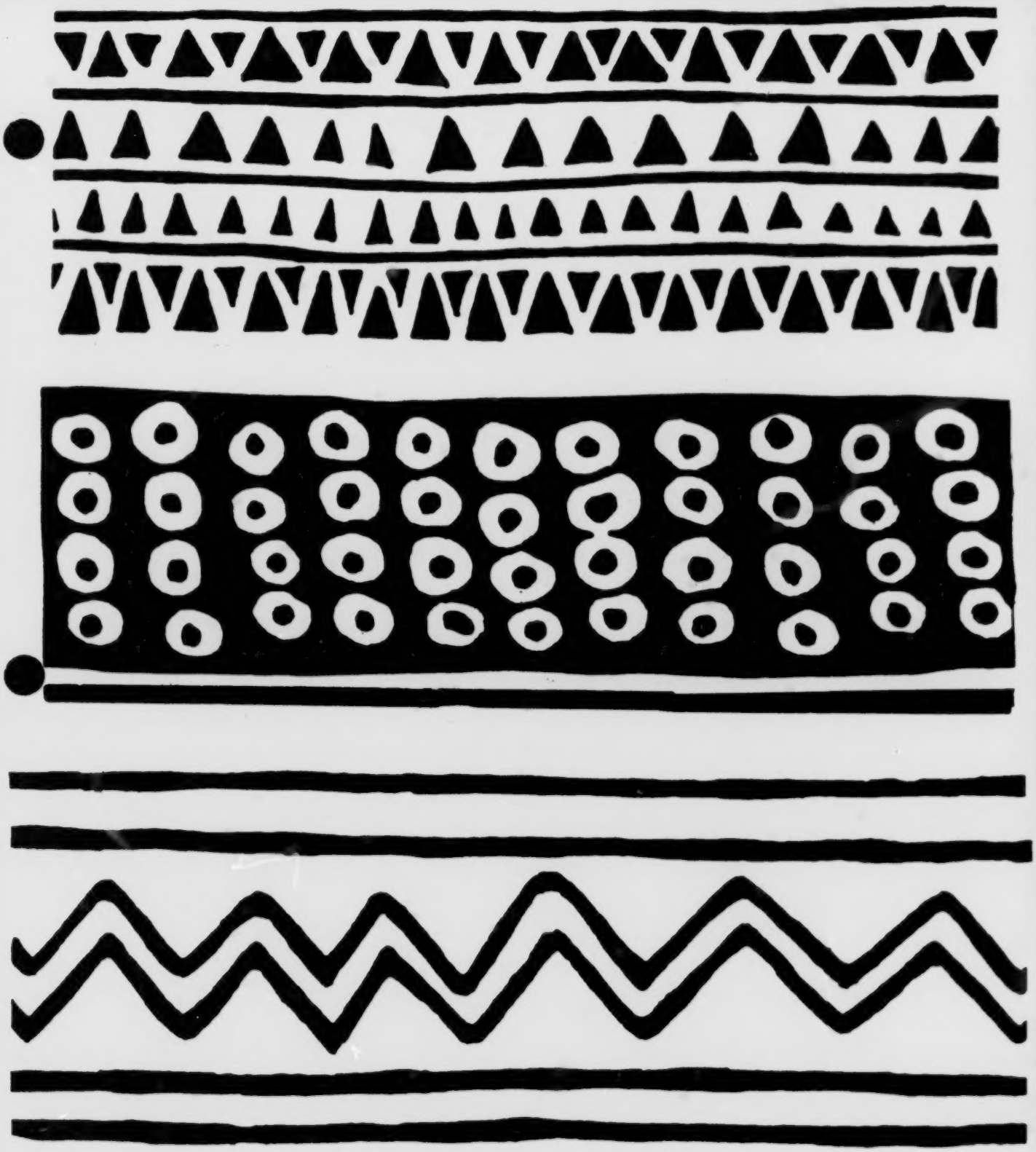
RITUAL CALENDAR
TONALPOHUALLI OR "COUNT OF DAYS"

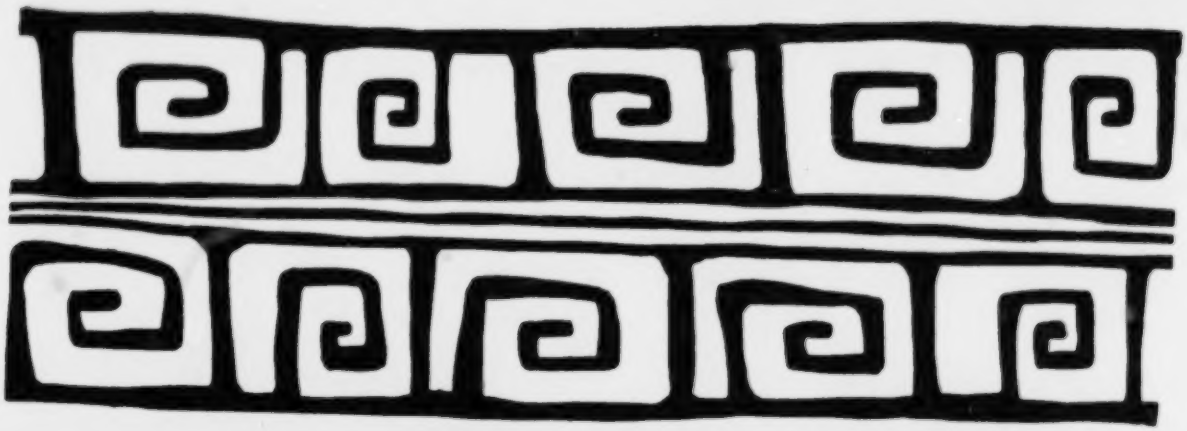


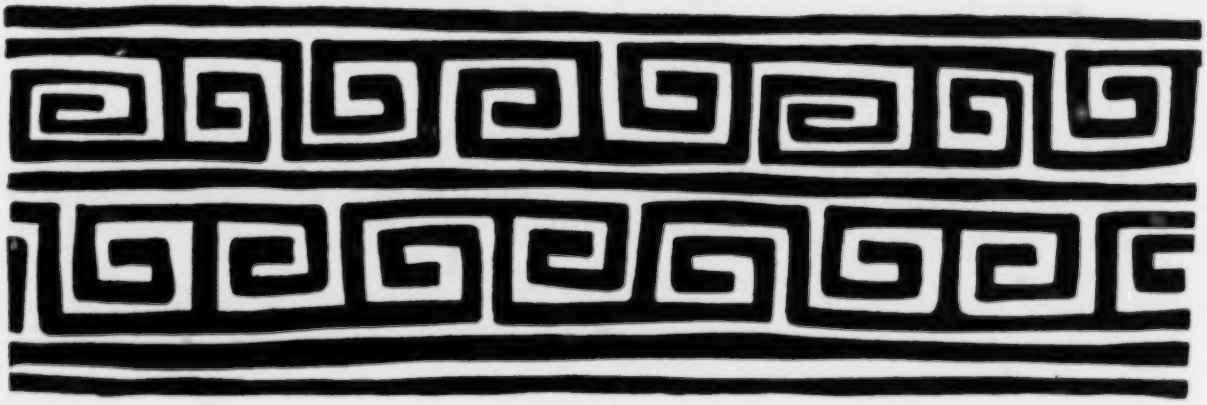
THE 20 DAY-SIGNS OF THE AZTEC MONTH — CODEX FORMS

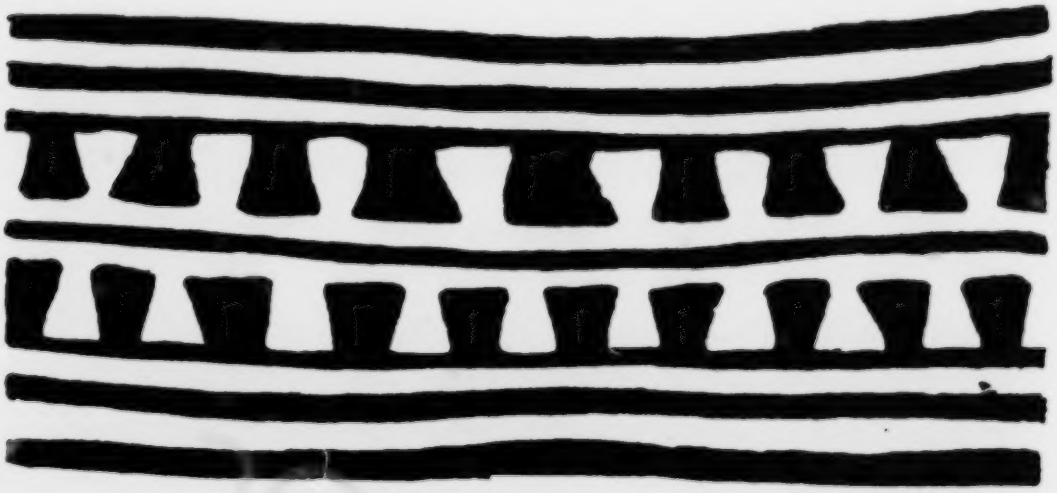
The series of signs is as follows:

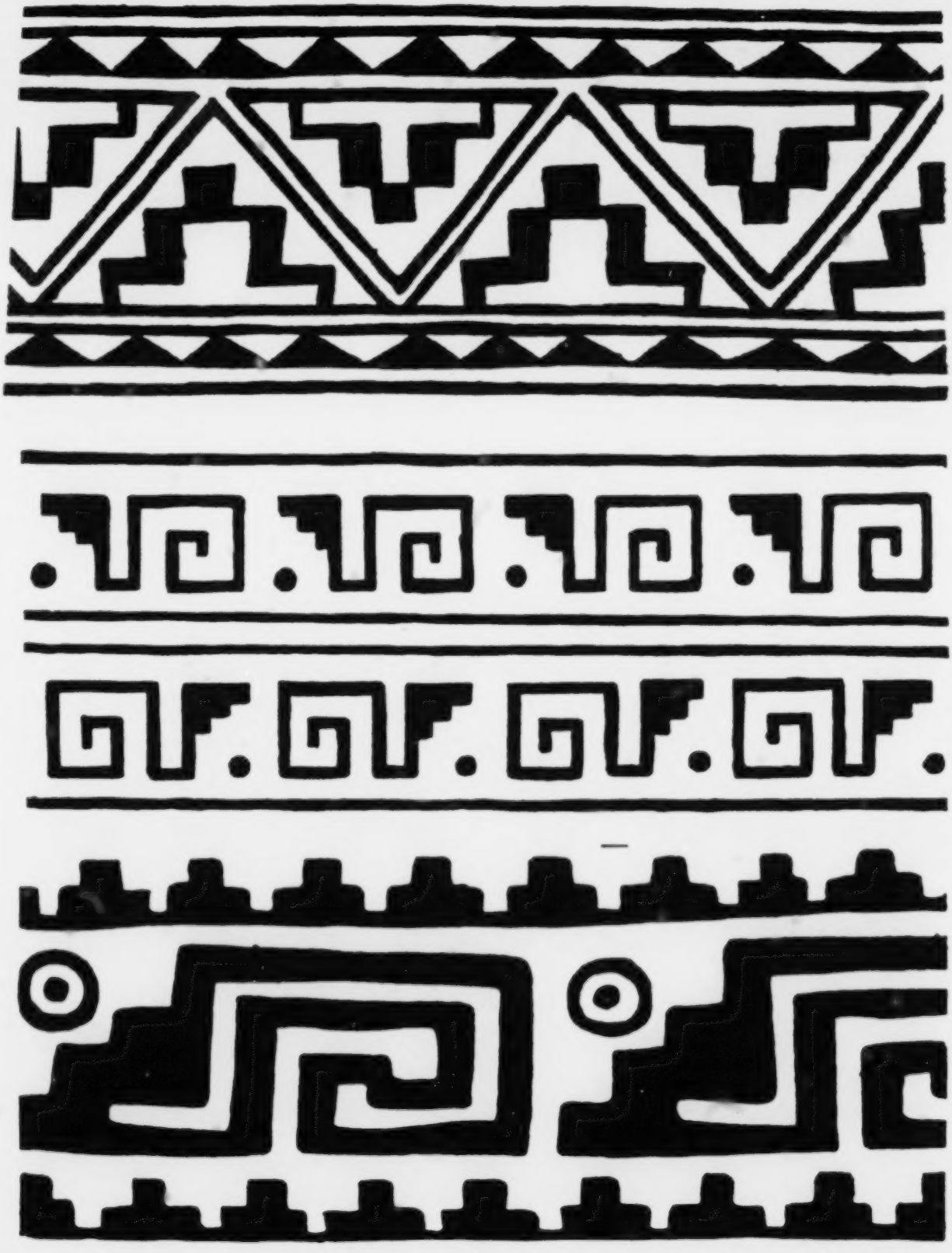
1. Alligator	11. Monkey
2. Wind	12. Grass
3. House	13. Reed
4. Lizard	14. Jaguar
5. Serpent	15. Eagle
6. Death	16. King Buzzard (vulture)
7. Deer	17. Earthquake
8. Rabbit	18. Flint (knife)
9. Water	19. Rain
10. Dog	20. Flower











AZTEC MYTHOLOGY

OBJECTIVE:
Students will read an Aztec creation myth and understand how it relates to Aztec religion.

VOCABULARY: myth, creation, evolution, world

MATERIALS: The book, **Cómo vinimos al quinto mundo/How We Came to the Fifth World**, writing paper, pencils, chart paper.

MOTIVATION:
Form a "Magic Circle" with the class. As you go around the circle, have each student share their ideas about how they believe the world began. Discuss different versions of the creation of the world and the evolution of humans (ie: scientific, biblical and indigenous beliefs) . Close circle and begin a class discussion on myths. Mention that every culture has its distinctive myth about how the world was created.

Introduce Aztec beliefs on creation.....The Aztecs believed that there were four historical ages, called "suns" or "worlds". Each of these suns was governed, then destroyed by a particular deity (god). These gods represented one of the four elements of Nature--Water, Fire, Air and Earth. The world we are living in now is the Fifth Sun (or World) and is ruled by all four gods. The Aztec believed that this age will be destroyed by earthquakes and famine, if the evil in people's hearts does not vanish.

Begin reading the book aloud to the class, **Cómo vinimos al quinto mundo/ How We Came to the Fifth World**, adapted by Harriet Rohmer & Mary Anchondo. Before reading story, tell students to listen carefully to the five different worlds.

DEVELOPMENT:
After completing story, review the five worlds. Ask students to identify each world in the myth and how each was destroyed.

As a class, re-read sections of the story and have students respond through pantomime to the passages read. (This will be a warm-up drama activity).

Divide class into five groups and assign each group to re-enact one world from the story. In the class presentation, teacher or a student reads the narrative and others act it out, in whatever manner they choose.
(Either through pantomime, vignettes or tableaus, or dramatic interpretation).

CLOSURE:
Begin a class discussion on the Aztec creation myth. What were the students impressions of how the Aztecs believed the earth was created?
What did they like about this myth? Why? Based on what students now know about Aztec creation, make a class chart (or in groups), comparing and contrasting the Aztec belief of how the earth was created and the Christian idea of creation.

FOLLOW-UP:
Students write their own legend of the creation of the world and humanity. This project can be done individually, collaboratively as a group or whole class.

ASSESSMENT:
Did each student understand that the Aztecs had their own beliefs about how the world began? Did each understand the idea of the five different worlds in Aztec mythology? Was each student able to successfully write a creation myth?

EL MAÍZ
UNA LEYENDA AZTECA

NARRADOR: Un día, jugaban en su morada muy contentos, los cuatro dioses hermanos, ***Tezcatlipoca Negro... Tezcatlipoca Rojo... Quetzalcoatl...*** y ***Huitzilopochtli,*** después de haber creado a otros dioses, el fuego, el mundo y los cielos, el agua y sus dioses, la Región de los Muertos y sus dioses, la Luna y el Sol.... y los hombres.

(Entran los cuatro dioses, una a la vez....Tezcatlipoca Negro y Rojo, Quetzalcoatl y Huitizilopochtli, jugando con una pelota.)

TEZCATLI: -- Estoy muy contento con lo que hemos creado.

HUITZIL: -- Yes, we have done a very good job creating things. We have made fire... the world.... water.... and even people.

(Entran dos personas trabajando. Paran de trabajar cansados, con la mano en el estómago.)

HOMBRE: --Tengo mucha hambre.

MUJER: --Yes, I cannot continue my work until I have something to eat. But we have no food.

HOMBRE: --¿ No tenemos nada de comer?

NARRADOR: De pronto se dieron cuenta de que la gente tenían hambre, y entonces los cuarto hermanos se miraron apenados y dijeron:

LOS CUATRO DIOSES: ***(juntos)*** -- ¿Qué va a comer la gente?

QUETZALCOATL: -- We must find food for the people to eat!

NARRADOR: Y los dioses se pusieron a buscar alimento por todos lados.
(Los 4 dioses empiezan a buscar y levantar cosas pero no encuentran nada)

NARRADOR: Pero nada encontraban que valiera la pena.
Hasta que por fin, Quetzalqoatl descubrio a lo lejos a una hormiga colorada que iba cargando un grano de maíz.

(Entra la hormiga y cruza en frente de Quetzalcoatl cargando un grano de maiz. Los otros dioses están mirándoles.)

NARRADOR: Quetzalcoatl vió que sería bueno para la gente, así que fue a preguntarle a la hormiga de dónde había tomado aquel grano.

QUETZAL:-- Where did you find that grain, little ant?

NARRADOR: Pero la hormiga se hizo la que no había oído y no le contestó.

(La hormiga ignora a Quetzalcoatl)

QUETZAL: ***(mas fuerte)*** --Dímelo, hormiguita, de dónde sacaste ese grano!!

NARRADOR: Pero la homiga no le hizo caso hasta que Quetzalcoatl la suplicó.....

QUETZAL:-- Please tell me where you found that grain.
Te suplico homiguita que me digas, ¿ De dónde tomaste ese grano? La gente se muere de hambre y tenemos que darles de comer.

HORMIGA: -- Lo tomé del Monte de Nuestro Sustento.

QUETZAL: -- Take me to this Food Mountain.

NARRADOR: La hormiga fue guiando a Quetzalcoatl hasta el monte. Cuando llegaron, Quetzalcoatl vio que no podía entrar en él y se transformó en una hormiga negra.

QUETZAL:-- Now that I have changed myself into a small black ant, I can enter the mountain.

NARRADOR: Así, pequeñito, entró en el monte detrás de la hormiga roja....

Dentro había toda suerte de granos y entre las dos hormigas llevaron a la orilla del monte, el maiz.

Quetzalcoatl tomó su hermosa forma otra vez y llevó los granos a la morada de los dioses.

TEZCATLI. NEGRO: --What is this grain you have found, Quetzalcoatl?

TEZCATLI. ROJO:--Déjanos probarlo. ***(Quetzalcoatl pasa granos a los dioses y ellos los comen)***
¡Es tan duro!

TEZCATLI NEGRO: -- Yes it is very hard, but delicious.

(Entran las dos personas de nuevo, todavía trabajando y bien cansadas)

NARRADOR: Allí lo probaron, lo mordieron y viendo que era muy bueno para la gente, lo pusieron en su boca para que se alimentara.

(Los cuatro dioses alimentan a la gente, dándoles granos de maíz.)

LA MUJER: -- ¡ Este grano es sabroso!

EL HOMBRE:-- We could make many good things to eat with small grains such as these.

NARRADOR: Luego, los dioses se preguntaron qué harían con el monte que contenía el sustento de los humanos.

QUETZALCOATL se prestó a jalarlo para llevárselo a la gente. Sin embargo, a pesar de que lo ató bien, no pudo jalarlo.

(Entran las hechiceras y comienzan a echar los granos)

QUETZALCOATL se fue a visitar dos mujeres a quienes los dioses les habían dado el poder de adivinar con los granos de maíz. QUETZALCOATL fue a consultarlas:

QUETZAL:-- Can you tell me with your grains of corn, what I am to do with the mountain?

HECHICERA 1: ***(Echa los granos en el suelo)***-- Es necesario que el Dios de Lluvia lance un poderoso rayo al monte.

HECHICERA 2:-- Yes, you must go and ask the God of Rain to split the mountain in two by hurling a powerful ray of lightning.

NARRADOR: Entonces los dioses le pidieron al Dios de Lluvia que lanzara un rayo al monte para partirlo en dos.

HUITZIL:-- Please help us divide the mountain in two, so we can get to the corn.

NARRADOR: Y Tlaloc, que había sido creado por los cuatro hermanos, deseoso de cooperar, envió a sus pequeños ayudantes, los Tlaloque, para que ayudaran a tomar del monte lo que sería el sustento de la gente.

TLALOC: I am the God of water and rain. I must cooperate with the brothers. You are my little helpers and I will send you down to take the mountain that will be the food of the people.

NARRADOR: Y Tlaloc, el Dios de Lluvia, dejó escapar un rayo tremendo y partió el monte en dos.

Los Tlaloque comenzaron a tomar el maíz blanco, el oscuro, el amarillo, el rojo... y también el frijol, la chía, el bledo.... toda clase de granos que fueron así, gracias a los dioses, el alimento de la humanidad.

(Los Tlaloque ofrecen a los dioses, todos los granos que sacaron del monte)

(Los dioses ofrecen los granos a la gente)

And so the helpers of Tlaloc began to take the white corn, the blue, the yellow, the red_and also the frijol, the chia and the bledo. All kinds of grains that were, thanks to the gods, to become the food of humanity.

EL FIN

AZTEC RELIGION

OBJECTIVE:
Students will learn about the religion of the Aztecs and about some of their important deities.

VOCABULARY: religion, deities, gods, temple, worship, sacrifice

MATERIALS:
The book, **Flame of Peace**, slides of Aztec temples, slide projector, cassette recorder, cassette of indigenous music, slides or photographs of Aztec temples (if available), copies of Quetzalcoatl outline drawing (enough for each student).

MOTIVATION:
Compare and contrast Aztec temples (ie: Teotihuacán, Tenochtitlán, Great Temple) to Christian churches. Teacher shows slides, if available. If no pictures are available, give a verbal description and have students describe Christian churches. (This can be done on the blackboard)

With the class seated in a "Magic Circle", begin a class discussion about religious beliefs. Go around the circle and have each student speak about their experiences with one or all of the following questions: Where do we worship? How do we worship? Why do we pray? To whom do we pray? Do we do anything special when we pray? What do you think our God looks like? (Close circle and resume discussion on Aztec religion).

(BACKGROUND:)
Explain the Aztec's belief in many different gods. (See attached information on "Principal Aztec Deities" and "Sacrifice and Religion"). Inform students that Aztec religion was very complex with almost 1,000 different gods, each one with its specific role. Some of the gods were part human/part animal, some of them could transform themselves into different creatures and most all had very strong powers.

The Aztec religion made up their culture, which included many rituals, rich philosophy, oral history, priests, architecture, as well as images in painting, sculpture, music and dance. The Aztec believed it necessary to sacrifice victims to be used as food for the sun. Without the sacrificial blood, they believed the sun would not rise every morning. (As a comparison, discuss how Jesus sacrificed himself to save humankind in the Christian religion.)

The enormous religious center for the Aztec was in the capital of Tenochtitlán. It contained 78 structures, including the temples of the different gods, schools associated with the deities, skull racks, pools for ceremonial bathing and the Templo Mayor (Great Temple).

Every aspect of nature was deified. There were gods that related to agriculture, vegetation, and water. The sun, moon and stars were also deified. There were gods that protected the people, brought riches, made laws, and created the arts and sciences. Another set of gods were for hunting, war, trade, weaving, metallurgy, music, dance, feasting and drunkenness.

All of the Aztec gods were important in some way. Just a few of the most common gods are: **Huitzilopochtli**, the Sun God; **Tlaloc**, God of Rain; **Quetzalcoatl**, God of Knowledge, and **Tezcatlipoca**, God of the Night. For the Aztec people, their religion was their way of life.

The Aztecs worshipped every 20 days (a pre-Hispanic "month") and there was always great preparation or celebrations going on for the gods. Artists worked full-time just preparing for religious events. They would prepare the feathers or flowers needed for the costumes and rituals. Or they might make the special jewelry for the rulers and priests.

ACTIVITY:
Have students close their eyes and imagine what an Aztec god might look like as you describe to them the god, **Quetzalcoatl.** When finished, have students open their eyes and give them a sheet with the outline drawing of Quetzalcoatl. Does he look like you imagined him to look? Discuss the physical characteristics of Quetzalcoatl. (Students may later choose to color or trace the drawing of Quetzalcoatl).

Explain the important part Quetzalcoatl played in the history of Mexico, by telling the following story. Quetzalcoatl hated wars and violence and tried to create a harmonious kingdom. Some stories say his throne was stolen and he was forced to leave his kingdom, others say the jealous Toltecs tricked him into leaving, and others say he was banished.

Quetzalcoatl did leave and he sailed away on a raft of serpents toward the rising sun. He promised he would return to reclaim his lost kingdom on the anniversary of his birth and in the year One Reed, according to the Aztec calendar. By incredible coincidence in history, the year 1519 was the year of One-Reed (according to Aztec calculations), and when the Aztec and their ruler, Moctezuma, saw Cortés coming out of the east in 1519, they believed it to be Quetzalcoatl returning to reconquer his land. Fearing bad luck would befall them, they welcomed Cortés and his men with opened arms.

"According to the legends, they are to acquire all the wealth we now possess. If it is really Quetzalcoatl, greet him on my behalf and greet him with gifts," said Moctezuma to his messengers. When they arrived on the ship, they fell to the feet of Cortés and dressed him with the sacred clothes of Quetzalcoatl. (See more information on Cortés in the lesson on the Conquest)

DEVELOPMENT:
Begin reading the story, **Flame of Peace**, by Deborah Nourse Lattimore. As the story is read aloud, have students observe the various illustrations of the temples and gods. What does a temple look like? How are the gods ("lords") portrayed in the story? Do they resemble people or animals? Do they look good or evil? Are they powerful? How do you know?

CLOSURE:
As you finish the story, ask students to review how many lords the protagonist encountered. What were some of their powers? What happened in the end? Why was the temple so important? Ask students to tell you what they liked best about the story.

FOLLOW-UP:
Have students choose an Aztec god or goddess to research, including a description of their physical and spiritual characteristics. For primary students, this can be a collaborative class project in the form of a language experience paragraph about a particular deity.

ASSESSMENT:
Ask students to answer the following questions: How did the Aztec people worship? In how many gods did they believe? Name one god. What were some of the duties of the god ? In what ways was religion important to the Aztec? How was their religion part of their culture?

Check for understanding: Was each student able to understand the idea that the Aztecs had many different gods? Did each understand the importance of religion in the life of an Aztec.... in their culture? Was each able to answer the questions above and complete a written report on an Aztec deity? Is each student able to recognize Quetzalcoatl and explain who he was?

CULMINATING ACTIVITY:
Stage a dramatic performance of the attached Aztec legend, "**El Maíz**".

PRINCIPAL AZTEC DEITIES

DEITIES	MAIN ASPECT	PICTORIAL REPRESENTATION
Ometecuhtli and *Omecihuatl*, also known as *Tonacatecuhtli* and *Tonacacihuatl*	"Lord and Lady of Duality" or "Lord and Lady of Sustenance," the dual divine principle. Creator pair.	
Huitzilopochtli	"Hummingbird on the Left," Mexica-Aztec tutelary god. War - Sun association.	*see page 48*
Tlaloc	"Earth Lord," God of rain and earth's fertility.	*see page 50*
Huixtocihuatl	"Salt Woman," Goddess of salt and salt water.	
Chalchiuhtlicue	"She of the Skirt of Jade" or "Precious Woman," goddess of ground waters.	*see page 58*
Xiuhtecuhtli-Ixcozauhqui	"Turquoise Lord," "Yellow Face," Fire God. Patron of rulers.	
Quetzalcoatl-Ehecatl	"Feathered Serpent" or "Precious Twin," God of knowledge, has vegetation association. As twin, represents the Morning Star; as Ehecatl, was God of the wind.	*see page 54*
Tonatiuh	"He Who Makes the Day," the Sun.	
Chantico	"In the House," the hearth fire. Goddess of Xochimilco, domestic fire, and patroness of lapidaries.	*see page 57*
Xipe Totec	"Our Flayed Lord," vegetation god. Also patron of gold and silversmiths.	
Centeotl-Itzlacoliuhqui	"Deified Maize" or "Divine Ear of Corn," Corn God. As Itzlacoliuhqui, "Curved Obsidian," God of frost and late-ripening corn.	
Tezcatlipoca	"Smoking Mirror," major god of Nahuatl groups. God of fate, both beneficial and destructive. Associated with rulership; with the night.	*see page 51*
Xochiquetzal	"Precious Flower," Goddess of flowers and grains. Patroness of weavers, embroiderers, and painters. Patroness of harlots.	

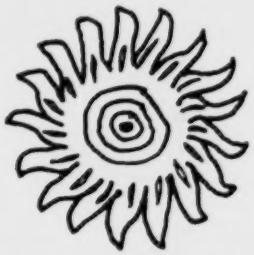
Xochipilli-Macuilxochitl-Piltzintecuhtli	"Flower Prince," "Five Flower," "Young Prince," God of flowers and plants. Patron of song, dance, and games.	*see page 59*
Chicomecoatl-Xilonen	"Seven Serpent," "Young Maize Ear," Corn Goddess, deity of vegetation in general.	
Mayauel	Personified maguey plant. Pulque (maguey wine) Goddess.	
Ome Tochtli	"Two Rabbit," God of pulque.	
Teteo Innan-Toci-Tonantzin	"Mother of the Gods," "Our Grandmother," "Our Little Mother," Earth Mother, patroness of healers.	
Coatlicue	"She of the Serpent Skirt," Mother Goddess, patroness of florists.	*see page 21*
Cihuacoatl	"Serpent Woman," Mother Goddess. Also prominent in war and sacrifice. Associated with rulership.	
Tlazolteotl	"Eater of Filth." Received confessions (filth). Patroness of midwives.	*see page 3*
Itzpapalotl	"Obsidian Butterfly." Associated with sacrifice.	
Cihuateteo	"Deified Women." Young mothers who died in childbirth; helped carry the sun across the sky.	
Yacatecuhtli	"Lord of the Nose," Patron of merchants.	*see page 55*
Mixcoatl	"Cloud Serpent," God of the Hunt.	
Mictlantecuhtli	"Lord of Mictlan, Land of the Dead," God of death, darkness, the "other" world.	*see page 39*
Mictecacihuatl	"Lady of Mictlan," consort of Mictlantecuhtli.	

SACRIFICE AND RELIGION

LOS SACRIFICIOS Y LA RELIGIÓN

The Aztecs believed in many gods. Among these gods, Huitzilopochtli was the most important. The Aztecs built great temples to Huitzilopochtli. Both the children of the rulers and the common people were given to one year of work and study with the priests. These children, boys and girls alike, would be responsible for cleaning the quarters of the priests and the temples. The children also had to attend rituals and be on hand at all times. When their time was up, they were sent back to their families. Those who wanted could stay on to study to become priests or priestesses.

The Aztecs went into battle against nearby tribes in order to gain captives for their sacrifices. These captives were taken to the priests and were cleansed and readied for the ceremonies. The captives were brought up the steps of the high temple of Huitzilopochtli. There the priests showed them an idol made of a sort of flour dough in the shape of Huitzilopochtli. The captives were led up to the top of the temple. Six priests held each captive as they sacrificed them by tearing out their beating hearts. They cut them open with an obsidian knife. The hearts were thrown on an idol of Huitzilopochtli. The bodies of the victims would be rolled down the steps of the temple. The owners of the captives regained the bodies and ate them. The Aztecs believed they were eating the flesh and blood of their god to give them strength and prosperity.



Los aztecas adoraban varios dioses. Entre ellos, Huitzilopochtli era el mas importante. Los aztecas le hicieron grandes templos a Huitzilopochtli. Los niños de los jefes y de la gente común tenían la obligación de servir por un año a los sacerdotes. Estos niños y niñas tenían como deberes la limpieza de las cámaras sacerdotales y de los templos. Los niños también tenían que tomar parte en los ritos y ayudar en todo lo que se necesitara. Al terminarse el año, podían regresar a sus familias. Los que querían podían quedarse a estudiar para ser sacerdotes o sacerdotisas.

Los aztecas se peleaban con las tribus vecinas para poder capturar a los guerreros y sacrificarlos. Los cautivos eran llevados a los sacerdotes para ser purificados para las ceremonias. Los guerreros eran después llevados a los escalones del templo mayor a Huitzilopochtli. Ahí los sacerdotes les mostraban un ídolo hecho de una especie de masa formada como Huitzilopochtli. Los prisioneros eran llevados a la parte alta del templo donde seis sacerdotes los retenían. Ahí eran sacrificados al arrancarles el corazón palpitante con una cuchilla obsidiana. Los cuerpos de las víctimas eran echados templo abajo. Los aztecas creían que así comían la carne y sangre de su dios para tener fuerza y prosperidad.

HUITZILOPOCHTLI, GOD OF THE AZTECS

Far back in the dim beginnings of the world, the Aztecs had been promised mastery of the world by their great ancient Sun God Huitzilopochtli (WEE-tsee-loh-POHCH-tlee). According to Aztec belief this god was a mighty warrior. He fought the destructive forces of darkness--the stars, who were his brothers, and the moon, who was his sister. His daily struggle began at dawn, and in the evening he died, to be born anew the following day. At every sunset, he returned to the bosom of the earth, who was his mother, where he regained his strength in order to renew his daily struggle.

If Huitzilopochtli were conquered by his brothers and sister, darkness would fall upon the earth, and human existence would end. It was absolutely necessary, therefore, for him to be kept well-nourished and vigorous.

MEXICO'S CORN LEGEND

Mexico's corn legend says that when the gods first wanted to bring man into the world, they decided that they should not do so until they had prepared a food fit for him to eat. The great god Quetzalcoatl took on the task. He transformed himself into an ant and stole a precious kernel of corn. The grain it produced was excellent. The gods agreed that it would truly nourish human beings. And so they created the first man, and man has been nourished by corn ever since. Now when people say that the crusty white roll eventually replace the corn tortilla which is the bread of the country, others laugh at the idea and say, "Man is meant to live on corn, just as the legend tells us."

QUETZALCOATL

-B. Walton

God of the wind and god of the flame,
Out of the volcano to us you came.
In the form of an ant you set out to find
A food for nourishing all of mankind.
Wise Quetzalcoatl, gentle and good,
You taught us of peace and of man's brotherhood.
Then you sailed away toward the rising sun
And we watched for your coming with every new dawn.

THE FEATHERED SERPENT

There are many legends about the origin of Quetzalcoatl. The Toltecs told how he was born in a flaming volcano. When he first appeared among their ancestors, his skin was light and fair, and he had blond hair. He wore a beard also, which was strange, for none of the Indian tribes of America ever had such hair on their faces. his name meant "feathered serpent." It came from the brilliant, long-tailed quetzal bird and the Toltecs' word for serpent, coatl. He lived among the people for many years as a great teacher. He taught them to offer snakes and insects on ceremonial altars instead of making human sacrifices. He is said to have taught them to weave cotton, carve stone, make pottery and mold metals. He hated wars and violence and tried to create a kingdom of happiness. He represented the longings of the people for peace, brotherly love, and health. The other gods of the Toltecs were jealous of Quetzalcoatl's work and tricked him so that he had to move away, but he did good works wherever he went. At the end of his wanderings he made a boat and sailed toward the rising sun but he promised to return in the year of what the Aztec calendar called the "1-Reed." By one of the most extraordinary coincidences of history, the year 1519, based on Aztec calculations, was the year of 1-Reed so it is no wonder that with the coming of Cortés from out of the east in 1519, Moctezuma believed that Quetzalcoatl's prophesy had indeed been fulfilled.

QUETZALCOATL

Biblioteca Nazionale Centrale
Florence, Aztec

QUETZALCOATL, GOD OF THE MORNING STAR AND OF THE RISING SUN, DWELLS IN THE WEST

Ehecatl, the god of wind, was interchangeable with Quetzalcoatl.

QUETZALCÓATL

Quetzalcóatl: ruler of the winds, the breath of life, the feathered serpent, most beautiful twin, Morning Star. This was how he was known. The Mayans called him Kulkulkan. Quetzalcóatl was at one time a man, a peaceful ruler among his people. He was so respected that they thought of him as a god. He was said to have lived in a time of plenty. His servants were skilled craftsmen, and workers in green jade.

His great enemy, Tezcatlipoca, or Mirror that Smokes, tried to bring an end to Quetzalcóatl, the First Lord of the Toltecs. Tezcatlipoca caused three evil magicians to stand against Quetzalcóatl. The evil power of Tezcatlipoca caused the destruction of the Toltecs and Quetzalcóatl to leave the city of Tollan (toh YAHN). When he left, he had everything burned. All his treasure was buried. He turned the cacao trees into spiny, scrub brush. He sent all the birds before him to another place.

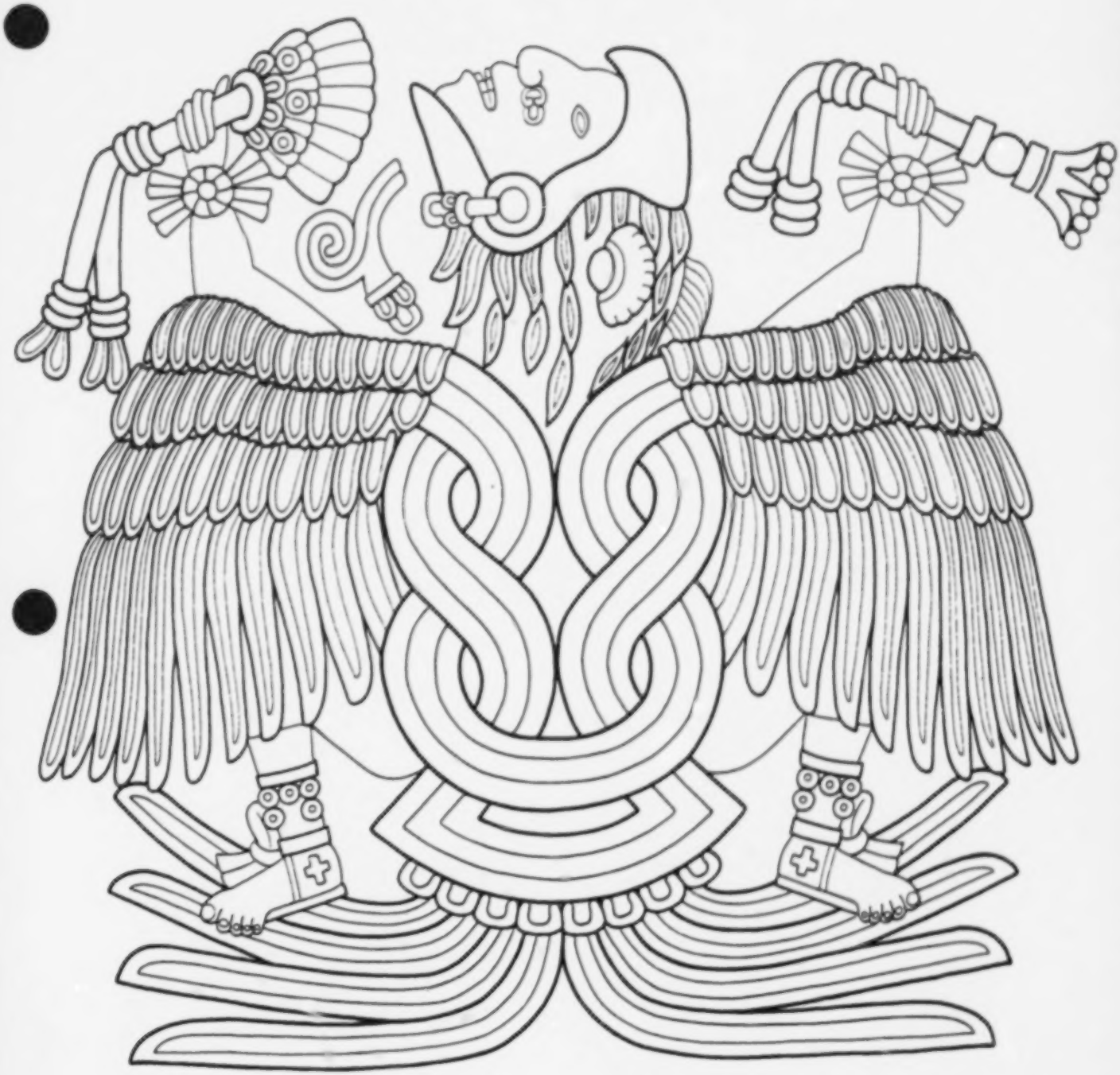
Quetzalcóatl had become old. It was a hard journey for him. Many people followed along the way, playing on flutes to cheer him. All along the way he was troubled by magicians trying to turn him back. As he passed between the volcanos in the mountains, all those who came with him died of the cold winds and snow. When finally he arrived at the seashore along the gulf coast, he commanded that a raft of serpents be made. It was called coatlapechtli (kwaht lah PAYCHT lee). He went on the raft, sitting on it as if it were a canoe, and set out to sea, alone. It was said that this Quetzalcóatl, man or god, would one day return to take back his lands.

Quetzalcóatl: señor de los vientos, aliento de la vida, la serpiente plumada, el gemelo más hermoso, La Estrella de la mañana. Así se le conocía. Los mayas lo llamaban Kulkulkan. Quetzalcóatl fue una vez un hombre, un gobernante que amaba la paz para su pueblo. Lo respetaban tanto que lo trataban como a un dios. Los tiempos eran de abundancia, según se cuenta. Sus sirvientes eran expertos artesanos que trabajaban el jade verde.

Su mayor enemigo, Tezcatlipoca, o Espejo humeante, trató de causar el fin de Quetzalcóatl, el Primer señor de los toltecas. Tezcatlipoca volvió a tres malvados magos contra Quetzalcóatl. La maldad de Tezcatlipoca causó la destrucción de los toltecas y Quetzalcóatl abandonó la ciudad de Tollan. Al partir, mandó quemar todo. Su tesoro fue enterrado. Todos los árboles de cacao se volvieron matorrales secos. También ordenó que todos los pájaros partieron a otro lugar.

Quetzalcóatl ya estaba viejo. El camino era muy largo para él. Muchos lo siguieron y tocaron la flauta para animarlo, pero en todas partes se encontraban magos que querían hacerlo volver. Fue al pasar entre los volcanes en las montañas que todos los que venían con él murieron por los fríos vientos y la nieve. Cuando por fin llegó a la orilla del mar en la costa del golfo, ordenó que se hiciera una balsa de serpientes. La llamaron coatlapechtli. El viejo indio partió en la balsa, sentado en ella como si fuera canoa, y se adentró en el mar, solo. Se decía que Quetzalcóatl, hombre o deidad, regresaría un día para reclamar sus tierras.

Nacional de Antropologia, Mexico City
14th - 16th centuries A.D.



AN EAGLE KNIGHT, A WARRIOR OF HUITZILOPOCHTLI, THE GOD OF THE SUN AND WAR

Gods of Ancient Mexico

by Christopher Couch

Gods were important to the rulers of the societies of ancient Mexico and to the daily lives of the people. Some gods were the patrons of the ruler and would help him to know the future and to do things that would benefit his people. Other gods helped all the people, taking care of the rain, earth, crops, and harvest. Great temples with impressive images of the gods stood in the center of every city and town. Statues of the gods were part of the people's daily lives and were kept in markets, at crossroads, and in the people's homes. Most of the pictures here come from codices, manuscript books drawn by the Aztecs and other peoples recording information about their ways of life, history, and beliefs.

Quetzalcoatl, whose name means "Feathered Serpent," was a king at the great city of Tula. In his raised left hand, he carries a snake whose tail is a smoking incense burner. A wise and virtuous ruler, he wanted to put an end to warfare. When his enemies stole his throne, he sailed away on a raft of serpents. He promised that he would return one day to reclaim his throne. He sometimes appears as a man and sometimes as a great green serpent covered with the feathers of the quetzal, a bird that lives in the Central American rain forests *(above)*.

Chalchiutlicue, the wife of Tlaloc, was the goddess of lakes, rivers, and canals. Like Tlaloc, she wears blue garments. The Aztecs made many small statues of Chalchiutlicue, which they kept in temples and in marketplaces. Because the Aztecs lived in a valley with many canals that they used to irrigate their fields, Chalchiutlicue was part of the people's everyday lives *(below)*.

Tlaloc, the god of rain of the Aztecs and other peoples in Mexico, wore huge goggles and had great fangs coming out of his mouth. He is always shown wearing blue garments, the color of rain, and carries a lightning bolt in one hand. Here he carries a three-legged water jar in the other hand. Tlaloc brought rain for crops but also floods that destroyed the people's fields and homes. Tlaloc lived in a beautiful paradise where people swam in fountains and played many different kinds of games *(above)*.

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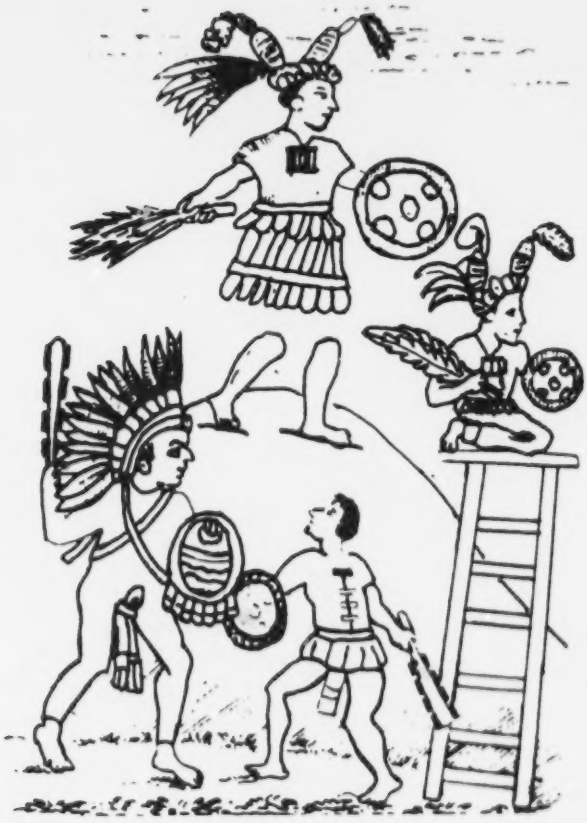

Toci, which means "Our Grandmother," was the Aztec goddess of the earth, and she was honored every year at the harvest festival. People would sing, dance, and scatter kernels of corn in her honor. They also would pretend to fight battles to show that they had succeeded in bringing in another harvest. This sculpture shows her seated on a platform with warriors below. Toci also was the goddess of the cotton plant and of the clothes that were made from its fibers. She is always shown wearing a pair of spindles as part of her headdress (spindles were used to spin cotton fibers into thread) *(left)*.

Itzamna, which means "Iguana House," was the most important Mayan god. He was associated with the heavens, and his body was believed to form the sky, the roof of the house that people inhabit. Itzamna saw to it that good things came to the people. These things included rain from the sky and crops from the earth. Itzamna also was the god of medicine and curing *(right)*.

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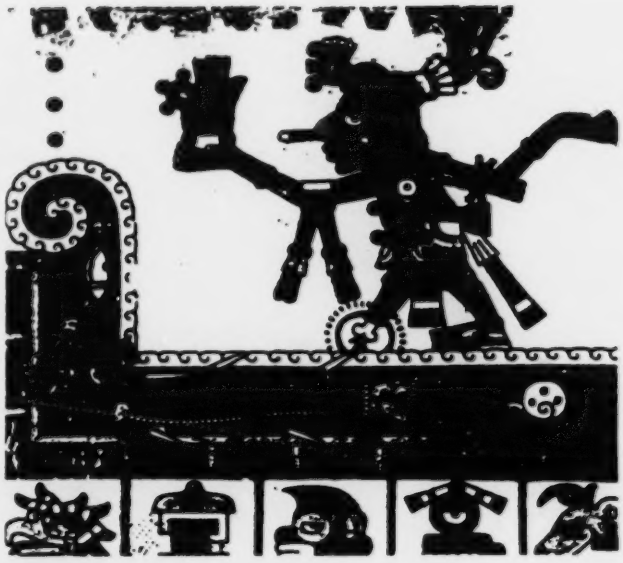
Tezcatlipoca was the god who gave the Aztec king the power to see the future and to be a wise ruler. He led the enemies of Quetzalcoatl at Tula and became king after Quetzalcoatl was driven from his throne. In this picture, he has lost his leg to the Earth Monster floating in the sea. Tezcatlipoca uses a mirror and a pipe for smoking tobacco on his forehead as well as astrology to predict the future. The Aztec calendar had a name for each day, and Tezcatlipoca and his priests also used books that named all the days, called *tonalamatls*, to look into the future *(right)*.



Huitzilopochtli, "The Hummingbird of the South," was the warrior god of the Aztecs. The son of a priestess, he was born fully grown and armed. He told the Aztecs, a poor people living in caves, that they would found a city in the middle of a lake and rule a great empire. They followed him to Lake Texcoco and soon conquered all of Mexico, ruling it from their capital city of Tenochtitlan (now Mexico City). He is always shown dressed as a hummingbird; in this drawing, you can see his feathers and the hummingbird's head on his forehead *(left)*.

***Christopher Couch**, an art historian at Smith College, specializes in Aztec manuscripts. He served as curator for a special exhibition on pre-Columbian art at the American Museum of Natural History.*

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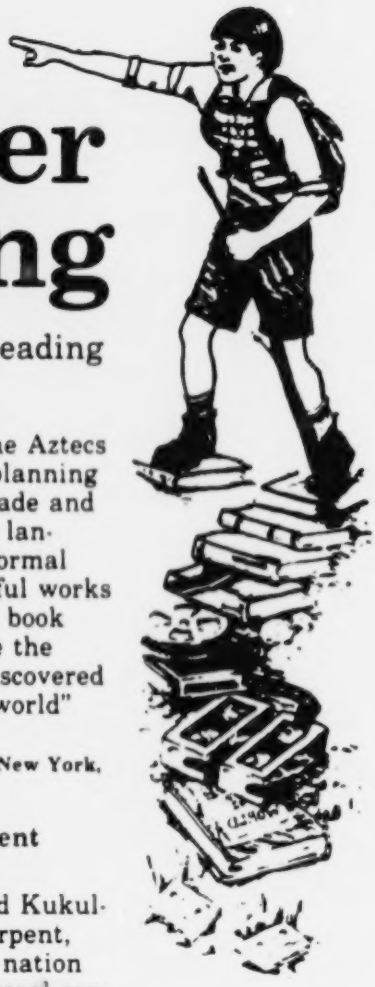
Further Exploring

A Guide to Recommended Reading



Pyramid of the Sun, Pyramid of the Moon
by Leonard Everett Fisher

For nearly 2,000 years, two mighty temples have stood in the ancient city of Teotihuacán. These temples, known as the Pyramid of the Sun and the Pyramid of the Moon, were built by the Toltecs. This book, illustrated with paintings by the author, tells the story of Teotihuacán from the time of its creation and suggests the mysteries of the ancient peoples and their ways of life.

Macmillan Publishing Company, New York, 1988.

The Aztecs
by Frances F. Berdan

The Aztecs founded their city of Tenochtitlan in 1325. Historians estimate that by the time the Spaniards arrived in 1519, the city was home to 150,000 to 200,000 people, at that time one of the largest cities in the world. The Aztecs were masters of city planning and had systems of trade and agriculture, a written language and calendar, formal education, and beautiful works of art. Readers of this book will see that the place the Spanish conquerors discovered was not such a "new world" after all.

Chelsea House Publishers, New York, 1988.

The Feathered Serpent
by Scott O'Dell

Legend tells of the god Kukulcán, the Feathered Serpent, who ruled the Mayan nation of the Yucatán for several centuries. Kukulcán disappeared mysteriously but vowed to his people that he would return. It is now the 16th century, and young Julián Escobar, a Spanish priest, washes up on the Mexican shore after a shipwreck. Mistaken for the returning god, Julián is en-

couraged by his only ally, a gold-hungry dwarf named Cantú, to play the part of Kukulcán. Mayan ways seem pagan to the young priest, but he gets caught up in them and in the Maya's struggles against their enemies, including Julián's own countrymen, the Spanish.

Houghton Mifflin Company, Boston, 1981.

The Hungry Woman: Myths and Legends of the Aztecs
edited by John Bierhorst

This collection of myths and legends of the Aztecs provides vivid examples of what the Aztecs believed about the world and its destiny. The stories follow one another in their traditional order and can easily be read as a continuous tale. They include both mythical and real events in Aztec civilization: the creation of the fifth sun, when humans received their final form; the fall of the pre-Aztec empire of Tula; the rise and fall of Tenochtitlan, the Aztec capital city; and the arrival of the Spanish and Christianity.

William Morrow and Company, New York, 1984.

For Older Readers

Mexican and Central American Mythology
by Irene Nicholson

A volume in the "Library of the World's Myths and Legends" series, this book offers a treasure trove of ancient religion and folklore, along with detailed explanations of the tales, historical background, and numerous photos of the art and architecture of ancient Mexico and Central America.

Peter Bedrick Books, New York, 1985.

FACES
From the Past

Ancient Mexico was made up of many different peoples. Among these were the Maya, the subject of **The Maya Civilization** (November 1985). The December 1988 issue on **Writing** features an article on Mayan glyphs, a complex system of writing with pictures.

The Aztecs saw death as a step toward another stage of life and celebrated it in a special ceremony. Today, this festival, the Days of the Dead, is a blend of ancient Mexican and Spanish beliefs and is described in **Ghosts**, the October 1985 issue.

In Aztec belief, the jaguar, one of the cats featured in **Powerful Cats** (May 1988), was a mystical animal, and only kings and warriors were allowed to wear jaguar skins. Masks made to look like jaguars were used in many Aztec ceremonies. The issue on **Masks** (October 1987) describes how to make a jaguar mask.

2. Discuss symbols. How is a picture or a shape used to represent something else? What are some of the symbols that are or might be used to identify the different Aztec gods? Tlaloc has goggles for eyes, a serpent face, and a blue garment symbolizing water. Xilonen has ears of corn. Tonatiuh has sun shapes. What symbols do we use in our culture (the American flag, the Christian cross, four leaf clover, hearts, etc.)?

3. Look at pictures of Aztec headdresses in books, posters, or slides. What do headdresses tell us about the wearer? How do they change his/her appearance? Does it make the wearer look more or less powerful? Note: Headdresses were worn in Aztec society only by the nobles and the gods. Commoners were not allowed to wear headdresses or clothes of cotton; their clothes were spun and woven from refined cactus leaves.

4. When looking at images of headdresses, note that they are seen from the side, never from the front. Imagine what it would look like on the other side. Would it look the same? If we looked at it from the front, would we see a symmetrical design? Discuss symmetry. Are our bodies symmetrical? Look around the classroom to identify symmetrical objects.

DEVELOPMENT:

1. Show sample headdress. Discuss the symbols used on that headdress. Find the central design, and discuss what it represents. Discuss the smaller designs around the main symbol. How do they relate to the central design? Is the design symmetrical?

2. On the manila paper, have students practice drawing what will be their central design on the headdress. The central design is a symbol for something or someone important. Have them select which one they will want to use.
Primary: Make photo copies of available symbols. Students may color, cut out, and glue on to tag board.
Intermediate: Students may use Aztec symbols seen in books or on posters, or create a symbol of their own for something/someone important.

3. Fold the tag board in half. There are two options and two templates. Explain and demonstrate that the template with the step pattern can be used in different ways. Place the template against the fold, or away from the fold, depending on the desired effect. Use the template to draw the pattern.

4. Cut out the pattern. Use the half that is cut to be the template for the other side. Cut the remaining side so the headdress is now symmetrical.

AZTEC HEADDRESS
Lesson Plan

OBJECTIVES:

1. **Aesthetic Perception:**
   a. To identify symbols and the ideas they represent.
   b. To understand symmetry and how it is used to create a design.

2. **Creative Expression:** To create an Aztec headdress using paper and mixed media.

3. **Art Heritage:** To understand Aztec mythology and religion, the use of symbols and glyphs, and the role of headdresses in Aztec culture.

4. **Aesthetic Valuing:** To evaluate the meaning of Aztec headdresses and symbols used in Aztec art.

VOCABULARY: central design, decorate, embellish, outline, symbol, symmetry/symmetrical.

MATERIALS:

Each student should have-	11" x 28" piece of tag board fine tip black marker manila, newsprint, or scratch paper scissors
To share amongst all the students-	templates of the step pattern assorted colored markers colored crayons colored butcher or construction paper assorted sequins, glitter, foil, feathers glue

MOTIVATION:

1. Review what students have learned about Aztec religion and culture. Identify important aspects of Aztec life (corn/agriculture, life/death, and elements such as fire/water/sun). How are these aspects represented by their gods? (Huitzilopochtli, the Sun-War God; Tlaloc, the God of Rain; Quetzalcoatl, the God of Knowledge; Xilonen, the Corn God; Tezcatlipoca, the God of Night; and Tonatiuh, the Sun God, etc.) Identify some of the characteristics of the gods discussed.

5. Transfer the drawing onto the headdress. The pencil/stencil technique can be used.

6. Color the drawing using crayons, or markers. Outline the design with black felt tip pen.

7. Draw in other symbols on both sides of the central design, creating symmetry. Color and outline.

8. Embellish the headdress. Strips of paper can be cut to glue or tape to the top. Sequins and glitter can be glued down. Feathers can be added.

9. When dried and ready to pick up, wrap the headdress around the head to get the right size. Hold in place and have a friend mark with a pencil where the ends of each strip touch the other side. Remove. Either tape to fit, or cut slits for an adjustable headdress. One slit goes up, the other goes down and they slip together.

CLOSURE:

1. Model the headdresses. Parade through the classroom. How does it make you feel? Do you feel any different? More powerful or important? Does wearing a headdress change the way you walk, the way you hold your head, the way you talk?

2. Examine the central designs. Can you identify what the different symbols represent?

3. Are the designs symmetrical? What designs are used to make them symmetrical?

4. Have the students discuss the process of creating their headdress. What was easy? What was difficult?

5. Write about the symbols used on your headdress and what they mean to you. Which symbol do you like the best? Why?

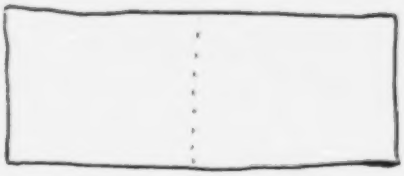
ASSESSMENT:

1. Was each student able to complete an Aztec-style headdress using paper and mixed media?

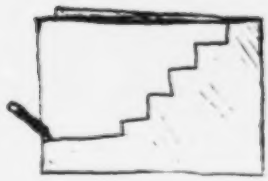
2. Could each student identify symbols and the ideas they represent?

3. Did each student understand the concept of symmetry?

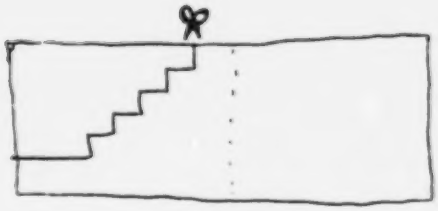
4. Was each student able to understand Aztec mythology and religion? Could each interpret the use of symbols and glyphs? Could each student discuss the role of headdresses in Aztec culture?



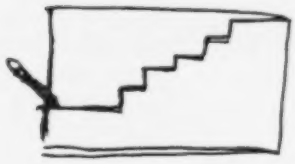
Fold.



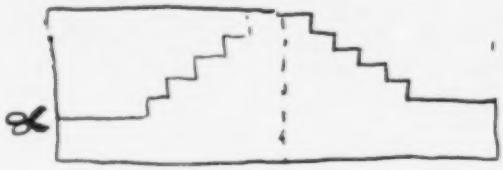
Trace template #1.



Unfold and cut.

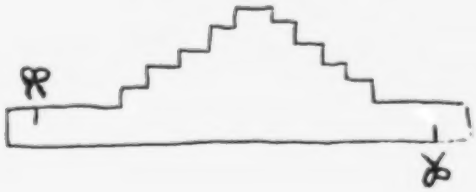


Refold and trace other side.



Unfold and cut.

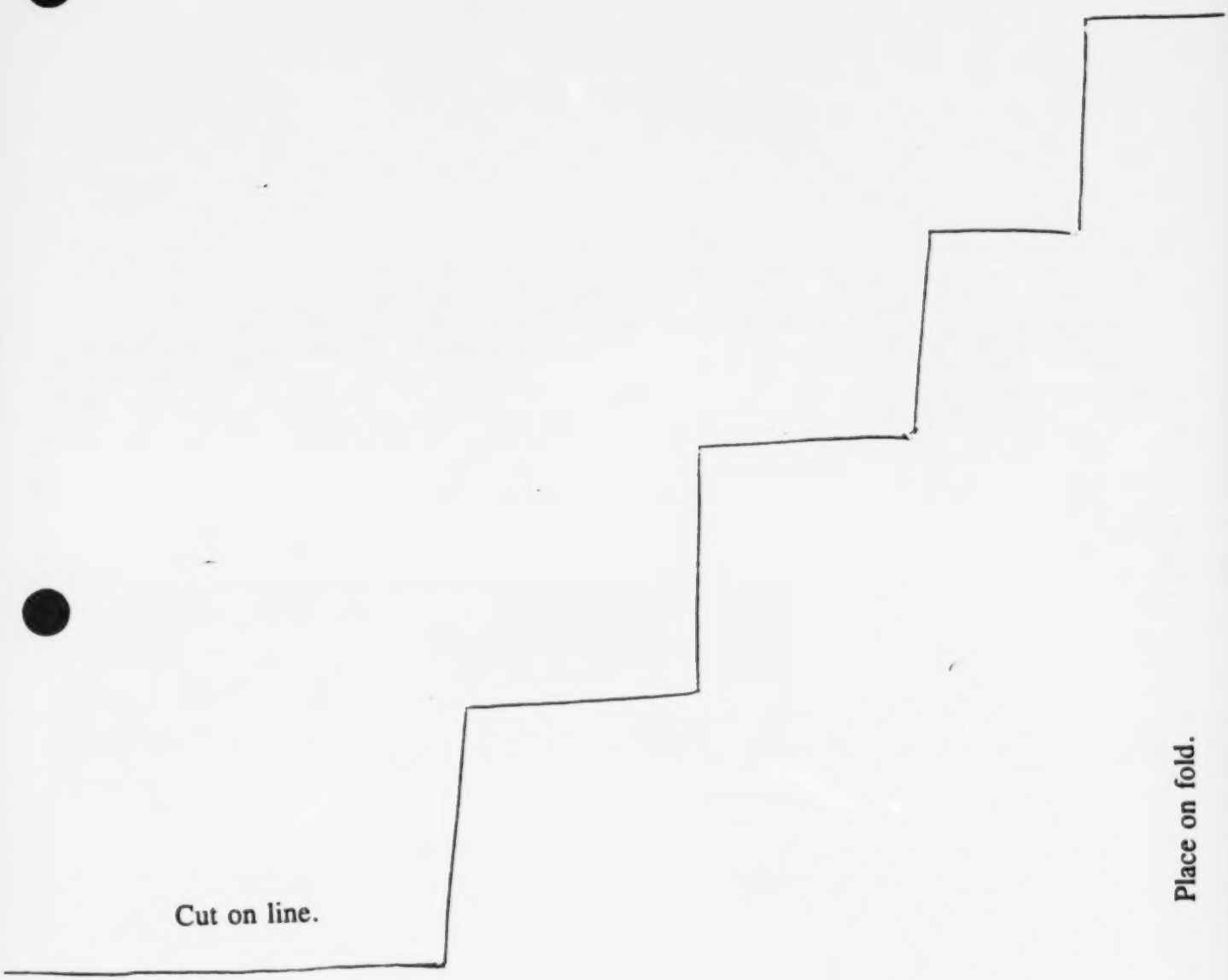
While holding the headdress in place, have someone mark where the end of each strip touches the other strip.

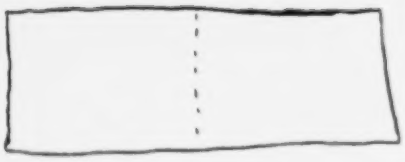


Cut halfway down one strip and halfway up the other strip where the pencil marks are.

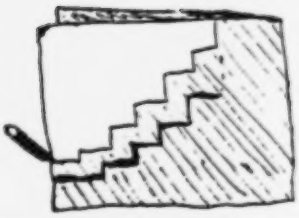
TEMPLATE #1

Transfer templates to tagboard if available.

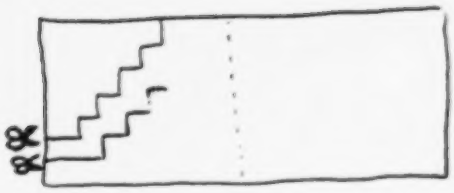




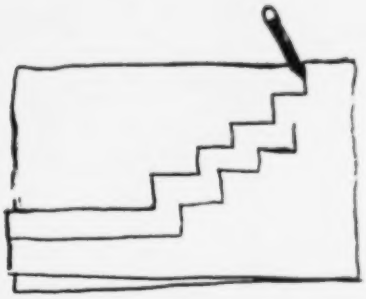
Fold.



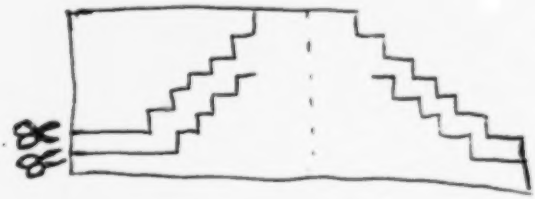
Trace template #2.
Fold back flap and trace bottom line.



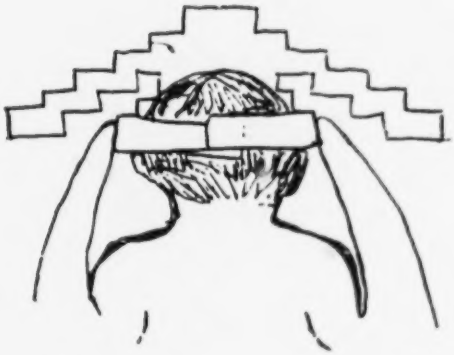
Unfold and cut.



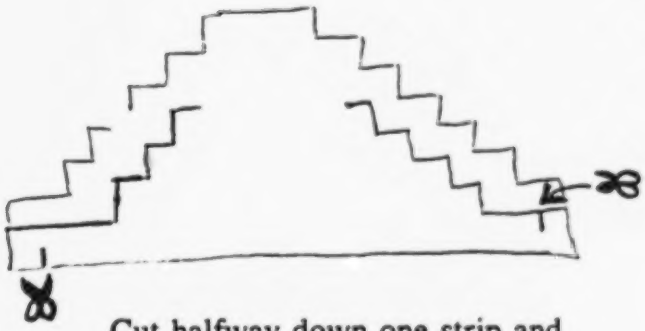
Refold and trace the other side.



Unfold and cut.



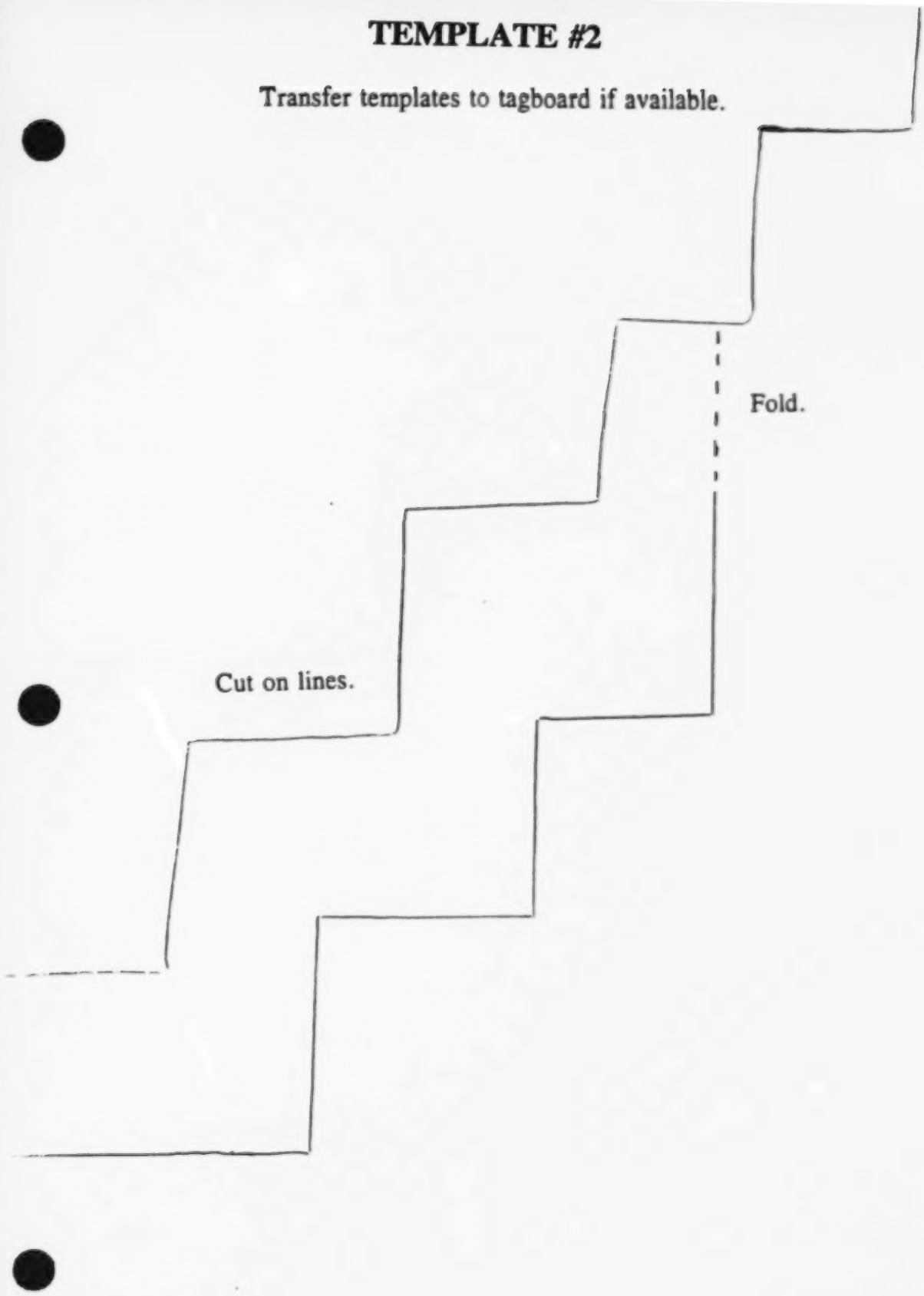
While holding the headdress in place, have someone mark where the end of each strip touches the other strip.



Cut halfway down one strip and halfway up the other strip where the pencil marks are.

TEMPLATE #2

Transfer templates to tagboard if available.



Place on fold.

TLALOC

God of Rain and Earth's Fertility, and Celestial fire.

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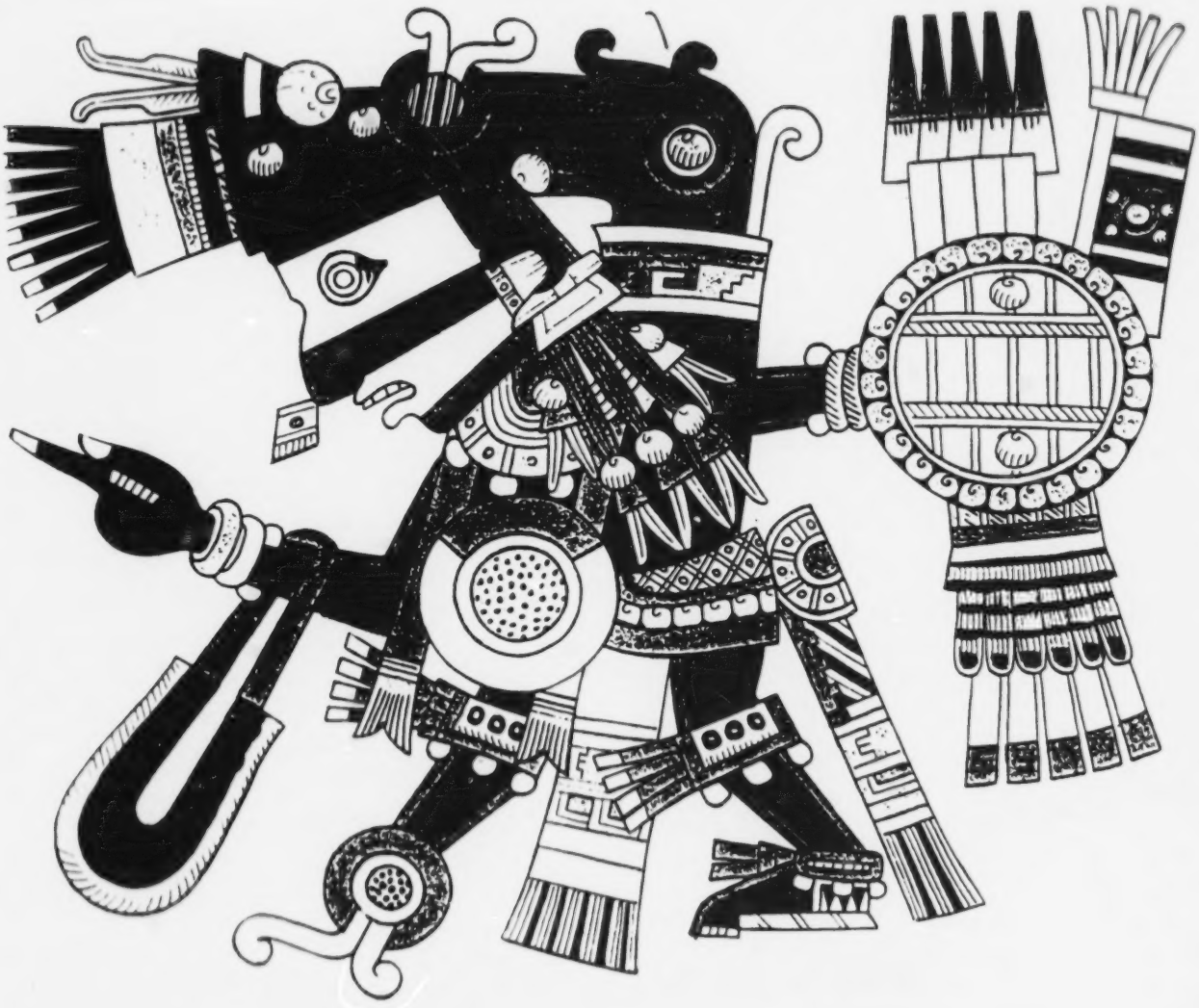
HUITZILOPOCHTLI

Guardian God of the Mexica-Aztecs, associated with the Sun and War, also called "Hummingbird on the Left."



TEZCATLIPOCA

God of fate, associated with rulership and the night, also called "Smoking Mirror."

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QUETZALCOATL

God of Knowledge, God of the Wind, also called "Feathered Serpent."

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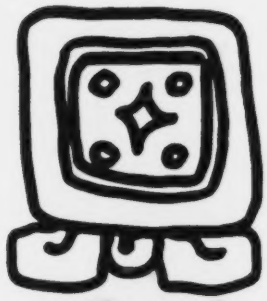
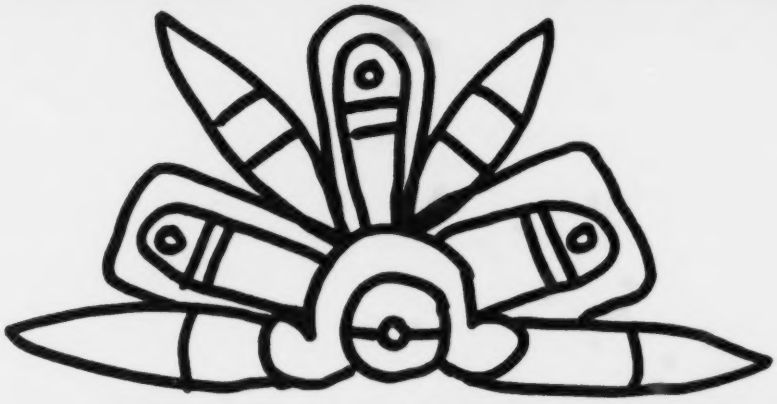
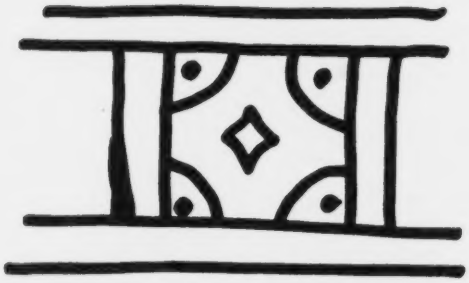


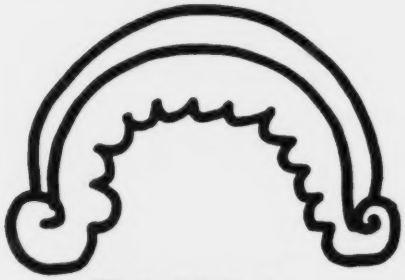
VENUS



VENUS AS "BRIGHT STAR"



VENUS GLYPH

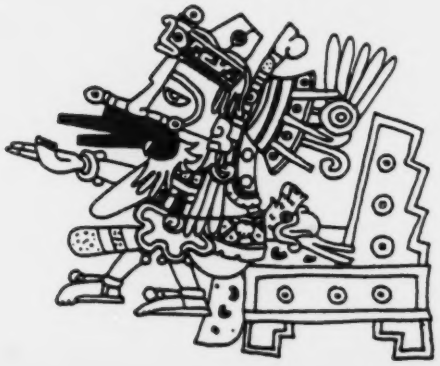


EARTH

MOON

SUN

Quetzalcoatl as Ehecatl



QUETZALCOATL

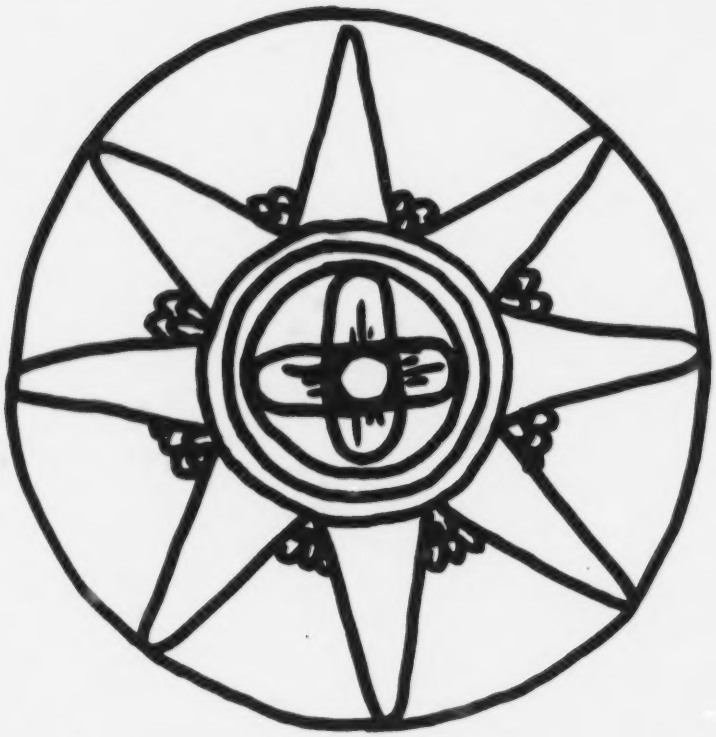
"Feathered Serpent" or "Precious Twin." As twins, Quetzalcoatl represents Venus, the "Morning Star." Also known as the God of the Wind Ehecatl.

QUETZALCOATL

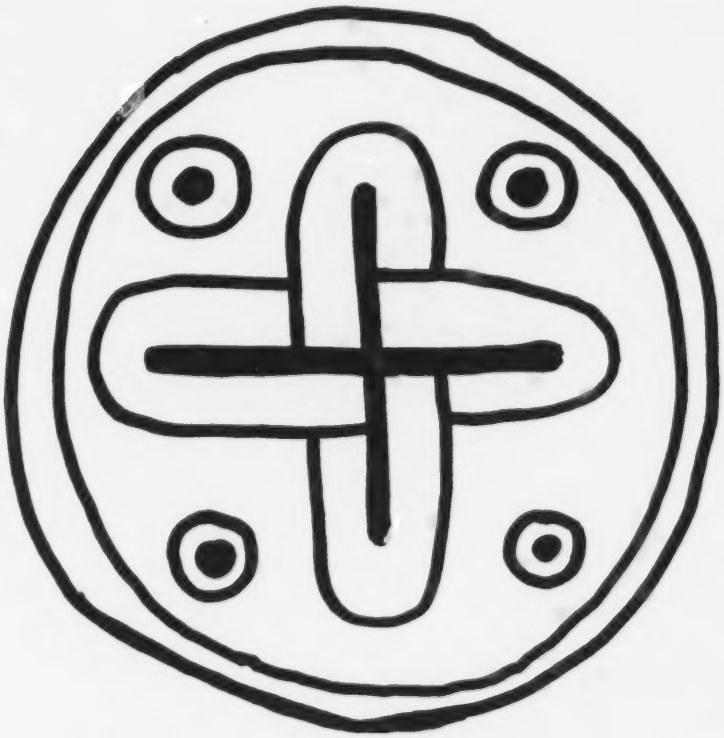
— 49 —

FIRE SERPENT SYMBOL

TLALTECUHTLI

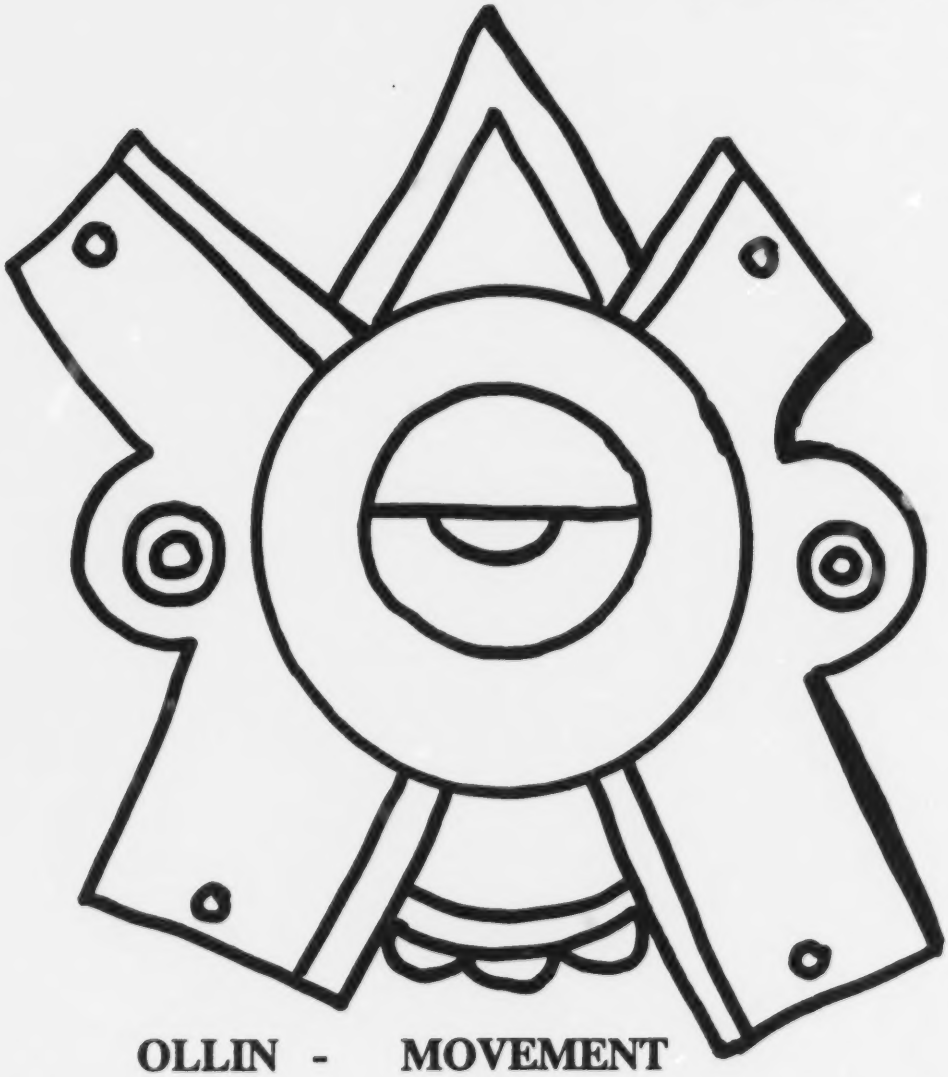


TONATIUH - THE SUN

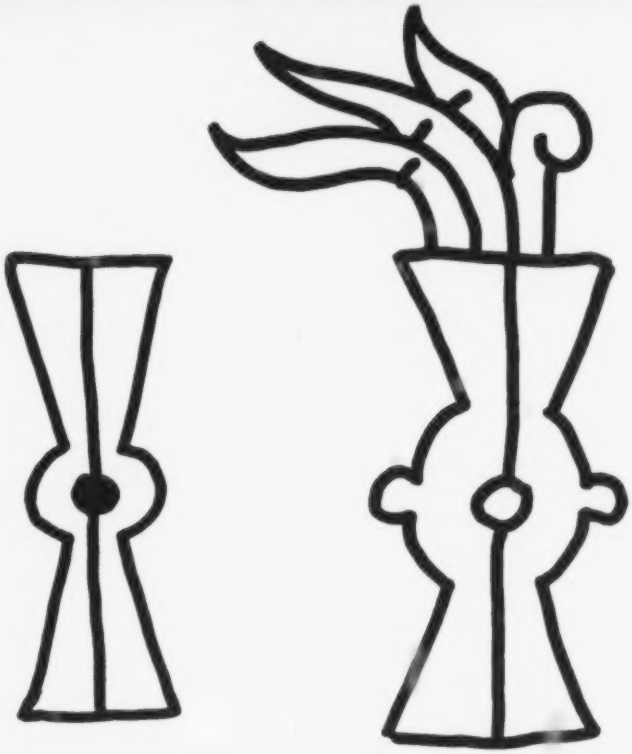


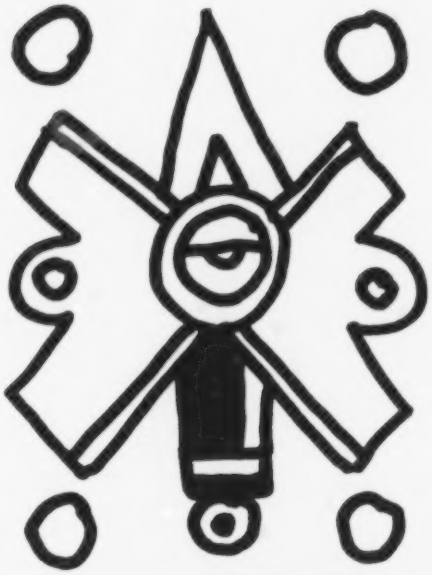
XILONEN [51] CORN GOD

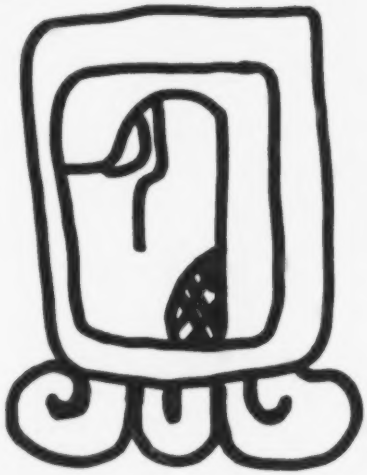
THE MOON



OLLIN - MOVEMENT







OLLIN

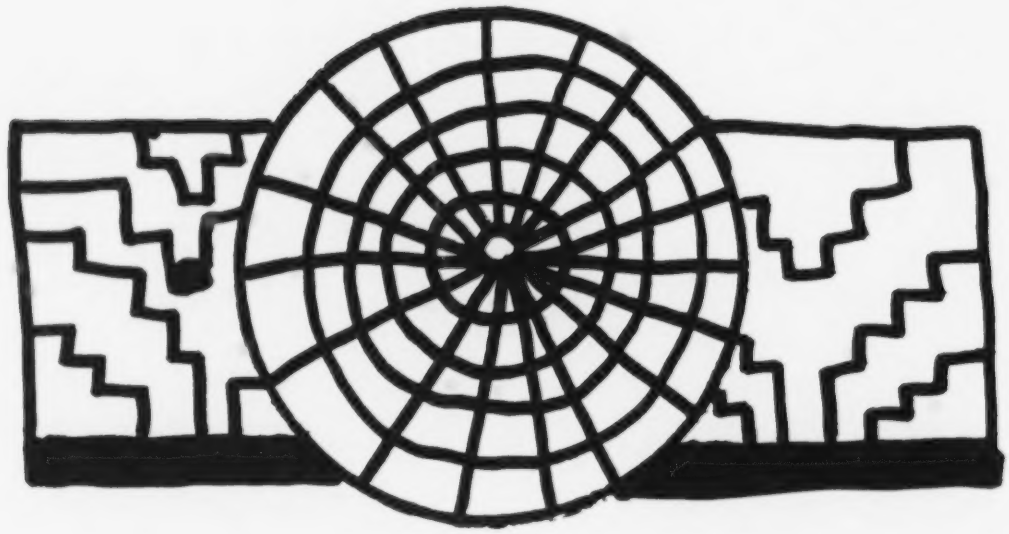
Representative of Movement and the Seventeenth Day.
Ollin represents the four past ages and symbolizes movements of the universe, hence, earthquakes.
Each age has ended due to tremendous earthquakes.
Ollin is appeased by the New Fire Ceremony.

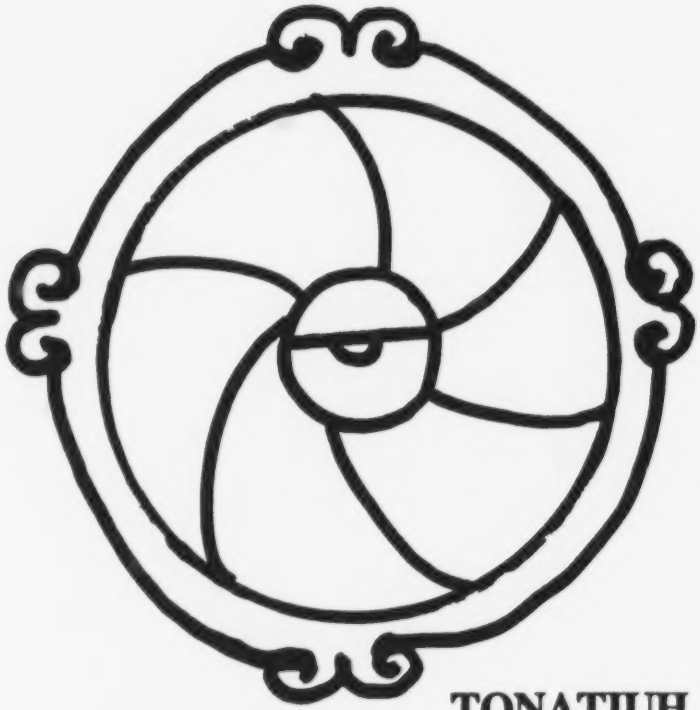
Symbol of the New Fire Ceremony.

COPAL -

INCENSE USED FOR OFFERINGS

BEE





TONATIUH - THE SUN

THE SPANISH CONQUEST OF MEXICO
(Primary K-3)

OBJECTIVE:
To introduce students to the Spanish Conquest of Mexico.

VOCABULARY: conquest, politics, slavery, foreigners, Cortés, La Malinche

MATERIALS: Tape recorder, cassette tape of song, storybook, coloring sheet of La Malinche (optional).

MOTIVATION:
Song, "La Maldición de La Malinche" (on cassette tape) and storybook, "Historia verdadera de una princesa".

DEVELOPMENT:
1. Teacher will play tape of song and have students read along from chart or chalkboard.
2. Teacher will then show the storybook, **"Historia verdadera de una princesa"** and tell students that the story they will hear is about a very famous person in Mexican history. Stress that they need to pay close attention to the events in the story because they will recount and retell the details in a discussion after the story is read.
3. Teacher reads the story aloud.
4. After reading the story, ask the following questions:
    a. Who was the main character of the story?
    b. Was she special? (a princess) What does a princess do?
    c. How did the princess learn so many languages and ways to govern people?
    d. What terrible thing happened to the princess and why? (Her father died and she was sold as a slave by her envious stepfather and mother)
    e. What event changed her life after she was sold as a slave? (She was given to the strangers, the Spanish, as a gift). Who were these men?
    f. What became of the princess when she met the Spanish captain? (She became his translator and helped him learn the ways of the people. She aided him in the conquest and the destruction of Mexico.)
    g. What were the names of the Princess and the Captain? (La Malinche and Hernán Cortés).
    h. Teachers will have to provide more information on how the traditional ways such as religion, farming, art, music and food were changed vilently through the use of weapons such as rifles, swords, metal and the introduction of horses to the Americas. (See attached data sheet).

CLOSURE:
Teacher may now choose to have students write in their journals while listening to recorded music and/or draw images from the story.

ASSESSMENT:
Does each student understand the way in which the Aztec people were conquered and who conquered them? Does each student know who La Malinche was and the role she played in the Conquest?

THE SPANISH CONQUEST OF MEXICO
(Intermediate grades)

OBJECTIVE:
To present a brief discussion of the Spanish Conquest of Mexico through literature and illustrations.

VOCABULARY: conquest, La Malinche, disloyalty, lieutenants, indigenous, Moctezuma, Cortés

MATERIALS: Song, "La Maldición de la Malinche" (on cassette tape), cassette recorder, literature, pencil and paper.

MOTIVATION:
Have students listen to the song, "La Maldición de La Malinche," by Gabino Palomares, or the version by los Folkloristas.

DEVELOPMENT:
Students will listen to the song, "La Maldición de La Malinche," and then read the literature about the Conquest of Mexico. Have a group discussion about the atrocities that were inflicted on the Indians by the Spanish. What could have been a better reason for visiting a foreign land? (e.g. advancement, the sharing of knowledge, the exchange of useful instruments or materials with one another, etc...) Students will write about this theme, using the writing process:
1) Cluster/Mapping (brainstorm ideas) 2) First Draft 3) Proof-reading 4) Editing 5) Final Draft

ASSESSMENT:
Students will discuss orally the literature presented and will be asked to evaluate their knowledge of the Conquest of Mexico. Teacher can help facilitate the discussion. Students are to answer the following questions in written form in their journals:

1. What could have been a better reason for the Spanish to come to the New World? (specifically Mexico)

2. What advantage(s) did the Spanish have over the Aztec people?

The following data sheet is on the Writing Process. You may find it useful as a quick reference to assist you.

THE SIX STEP WRITING PROCESS

1. Prewriting	Make clusters. Map out story or theme, using ideas.
2. First Draft	Write down thoughts and outlines. Do not worry about spelling, syntactical and mechanical errors of punctuation.
3. Proof-Reading	Have someone check your first draft.
4. Editing	Check for misspelled words, punctuation marks, etc....
5. Final Draft	Complete editing and rewrite the finished piece of work.
6. Post-Writing	Display and publish work!

THE LANDING OF CORTÉS
LA LLEGADA DE CORTÉS

In 1519 a young and ambitious Hernán Cortés (air NAHN Kor TESS) sailed from Cuba to the island of Cozumel (koh soo MEL), on the coast of Yucatán. At the island of Cozumel, Cortés met Gerónimo de Aguilar (hay ROHN ee moh day ah gee LAHR). Aguilar was a shipwrecked Spaniard captured by Indians in 1511. He learned the Indian language and was glad to be back with his fellow countrymen. Aguilar aided Cortés as an interpreter of the local Indian language. Córtes sailed for the mouth of the Tabasco (tah BAHS koh) River in March of 1519. The local Tabascan Indians tried to overcome them. The battles went on for many days when both sides decided to make peace. Cortés took possession of the land in the name of the King of Spain, Charles V. He talked to the Indians about Christianity and tried to convert them.

Cortés heard that there was a group of people called the Aztecs who lived in the interior of Mexico. The Aztec leader was Moctezuma II (mohk tay ZOO mah). The Indians told how the Aztecs had fought and defeated them. They told Cortés that the Aztecs left them alone as long as they paid tribute. The Indians had to pay in maize, chile (CHEE lay) cacao, gold and jewelry, and captives for sacrifice.

Cortés was a smart man. He persuaded the Indians to join him. He promised to free them from the Aztecs if they swore loyalty to the King, Charles V. And so, the Indians did. They did not realize that they just exchanged one hard master for another.

Word was sent by Aztec messenger of the landing of Cortés. Moctezuma was not pleased by this news. It was the end of their 52 year period and he knew some terrible thing was to happen.

En 1,519 el jóven y ambicioso Hernán Cortés navegó de Cuba a la isla de Cozumel, en la costa de Yucatán. En esa isla, Cortés se encontró con Gerónimo de Aguilar. Aguilar era un náufrago español que había sido capturado por los indios en 1,511. Había aprendido el idioma indio y ahora estaba feliz de estar de nuevo con sus compatriotas. Aguilar sirvió a Cortés de intérprete del idioma de los indios locales. Cortés navegó hacia la boca del Rió Tabasco en marzo de 1,519. Los indios tabasqueños quisieron imponer su fuerza. Después de varios días de batallas, ambos lados decidieron hacer las paces. Cortés tomó posesión de las tierras en el nombre del rey de España, Carlos V. El conquistador les habló de la doctrina cristiana y trató de convertirlos en fieles.

Cortés se enteró de que había un grupo de gente llamadas los aztecas y que vivían en el interior del país. El líder de esta tribu era Moctezuma II. Los indios le contaron a Cortés del poder de los aztecas. Dijeron también que los aztecas los dejaban en paz mientras que pagaban tributo. Los indios tenían que pagar con maíz, chili, cacao, oro y joyería, además de cautivos para el sacrificio.

Cortés era un hombre muy inteligente. Convenció a los indios a que unieron fuerzas con él. Les prometió liberarlos de los aztecas si juraban lealtad al Rey Carlos V. Y eso fue lo que los indios hicieron. No se dieron cuenta de que dejaban a un tirano por otro igual.

Un mensajero azteca avisó a Moctezuma de la llegada de Cortés. El jefe indio no sintió regocijo al oir la noticia. El período de los 52 años llegaba a su fin y el sabía que algo terrible iba a ocurrir.

THE LANDING OF CORTÉS / LA LLEGADA DE CORTÉS

THE SPANISH CONQUEST

When Hernán Cortés arrived in the Valley of Mexico, the most advanced civilization at the time was that of the Aztec Indians. The Aztec were a group of independent tribes that inhabited a small region of what today is known as Mexico City.

Cortés came to the New World to seek wealth, power and glory. Due to many poor and landless people from the southern part of Spain, Cortés had very little trouble recruiting followers for his expedition.

Arriving in Mexico, Cortés learned local customs, dealing peacefully with the local Indians who cooperated with him. He only used force when he was met with resistance. His horses and cannons were by far superior to the armament of the Indians of Mexico.

Cortés owed much of his success in conquering Mexico to the greed of his lieutenants and soldiers, who like Cortés, shared his vision of power, wealth and status.

The second factor that aided Cortés and his men in the Conquest of Mexico was the Aztec prophecy that their god, Quetzalcoátl had returned. Quetzalcoátl was an ancient god that the Aztec and other Indian groups worshipped. He was overthrown by other gods and was banished from the Valley of Anahuác. He vowed to return in the year, One Reed.

According to Aztec calculations the year, One Reed, was in 1519, the same year Hernán Cortés landed in Mexico with his army. When Moctezuma II was told of the white men's arrival, he thought that Cortés might be the hero-god Quetzalcoátl. Aztec emmissaries greeted Cortés with gifts of precious stones, gold, and silver for Cortés to leave. But Cortés told the messengers that he would not leave Mexico without visiting their emperor in Tenochtitlán. Then Cortés gathered his army and began the march inland toward Tenochtitlán. On route, he gained the support of Aztec enemies, increasing his army to nearly 7,000 fighting men.

But most of his significant labor was the woman known as La Malinche. She was born speaking the Aztec language, Nahuatl. She was sold by the Aztec to the Maya Indians and then presented to the Spanish during the initial days of the invasion of Mexico by the Spanish. She was a gifted linguist and aided Cortés to convince other tribes that were enemies of the Aztec, to join him and combat the Aztec.

She was also especially helpful during Cortés's first meeting with Moctezuma. She accompanied the Spanish during the final battle for the city. In later years she became a symbol of disloyalty to Mexico.

For 300 years, the Aztec became slaves to the conquering Spaniards and lived in poverty, suffering from diseases that killed many of them and other indigenous tribes of Mexico.

Besides dying of diseases that the Spanish brought, the traditions of the Aztec died as well. Their way of life and many customs and traditions were no longer allowed. Many Indians were tortured when they practiced their traditional customs.

New forms of government, religion and laws were soon enacted so that all that reflected Indian beliefs was considered evil and against the new government.

MY FAMILY
UNIT 2

Roles and Responsibilities

Traditional vs. Modern Family

Immigration and Migrant Experience

Painting Scenes of My Family

MY FAMILY: ROLES AND RESPONSIBILITIES

OBJECTIVE:
Students will learn what a family is and the different roles and responsibilities of each person within a family.

VOCABULARY: family diversity, blood relatives, nuclear family, extended family, traditional, shared family

MATERIALS: Texbook, Cuadros de Mi Familia /Family Pictures, Poems: El/He and Neighborhood in Los Angeles, chart paper/blackboard for brainstorming activity, white or manila construction paper per student, several crayons per student, journals for older students

MOTIVATION:
Form a "Magic Circle" with the class. Have each student share the roles and responsibilities that they have within their family. The topic is, "How I help in my Family." As the circle leader, give them an example of a role we can play within the family such as, "I was the oldest and therefore my role was to take care of my younger brothers and to help my mother with the housework." After the sharing is done by the students and before closing the circle, discuss similarities or differences discovered regarding roles and responsibilities.

DEVELOPMENT:
Start the lesson with a brainstorming activity on chart paper (or on the blackboard) on the topic: **"What is a family?"** (10 minutes)

Explain rules for brainstorming. . . not to disagree, all thoughts are equal, everyone should have a chance to express him/herself.

Example: **Family:** people together loving, sharing, etc.
Question who these people are, discuss blood relatives versus other non related people. Other people they consider family like neighbors, friends, etc.

Construct a definition (i.e) . . . A family is a group of people usually adults and children who help and care for each other.

Ask students if they agree with the definition. Refer back to chart paper and ask them why statements charted are true . Ask them if they now have a better idea of what a family is.

Explore the definition of family describing the people in one house versus the extended family which is common among Latino students. Point out to students that one of the characteristics of the Latino family that differentiates it from the "mainstream" nuclear family is the value of upholding the commitment to the extended family.

Explore the different roles each family member plays within the family.

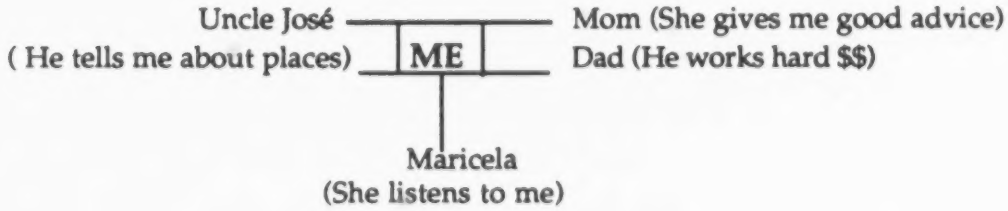
Center the discussion on the diversity of families; have students think of different kinds of families (i.e. blood relatives, nuclear family, extended family, traditional family, shared family, etc.)

Read aloud to the students the book **Cuadros de Mi Familia/Family Pictures.** The poems El/He and Neighborhood in Los Angeles can be read aloud or by the older children. After completing the readings, ask the students to identify what roles the family members played in the readings. Ask them if they can relate to the readings, and in what manner. Ask them which member within their own family has played a similar role.

Diagramming Families - (15 minutes) on construction paper with crayons (introduction to a journal writing)

Have each student draw a circle in the center of a page of construction paper then have them draw one spoke for each member of their family. Ask the students to choose 5 family members they feel closest to today. Ask them to include some family members that are not blood relatives. Write something about the way they are like family and have them describe what they value about that person, or draw a picture that depicts something special about a family member.

They should include whoever they consider family. Any family is acceptable.



Have students share in dyads about their diagram.

Facilitator can ask questions of the group to get them started.

"How many of you put down a god-parent?"
"Who included a pet?" etc. .

As a whole class, have students share their diagrams. Some people might have included extended family, some might have described the characteristic they value about each member.

After the sharing of diagrams, have the students write in their journals about the completed diagram of their family.

On the following day, divide class into cooperative learning groups and have them discuss and record, **"A Place in the family."**

1. What role does each of your family members play within the family?

2. Have students record from their point of view their own place in the family.

3. How do they feel being the oldest, youngest, or middle child?

4. If they could trade roles, which child would they like to be, and why?

Make sure students realize that <u>all</u> members have roles. Ask them to record the roles and responsibilities they play within their families.

<u>Note</u>: Younger students who cannot write, can draw a picture of their family. They may want to dictate a sentence or two about the roles of their family members.

Have different groups present their conclusions to the rest of the class.

Students should then write a short story, essay or poem about a significant family member and the roles he or she plays within the family.

CLOSURE:
Explain that families meet two kinds of needs we have: physical needs and emotional needs. Make two columns on the blackboard and ask the students to brainstorm all the needs a family can meet. You may end up with something like this:

PHYSICAL NEEDS	EMOTIONAL NEEDS	
Shelter	to feel you belong	to feel understood
food	to feel appreciated	to laugh, cry, etc.
clothes	to feel useful	to feel listened to
medical care	to feel affection	to feel needed and special

Make sure they realize that ALL family members have needs and that all help MEET one another's needs. Even the adults have needs. Even the elderly person and the infant help meet other people's needs. Point out that even they help meet some of the needs their families have. Ask them to tell you how the family meets their needs and write their answers on the blackboard.

ASSESSMENT:
Did each student understand what a family is? Did each of them understand their role and responsibility within the family? Is each student aware of their very important place within their family?

FOLLOW-UP:
Students can create theatre skits reflecting diverse families and roles within the family; or they can compare and contrast traditional versus non-traditional families; or they can do a family tree, art, and poetry writing. Students should have the opportunity to share these activities within the classroom.

EL

A mi abuelo

El que siempre hablaba con sus amigos,
con toda la gente que conocEIA.
A veces yo sentía que él concocía a todos.
El que me decía "Mi Duende"
porque no podía decir Wendy.
El tan fuerte.
A veces yo pensaba que no podía llorar.
Yo recuerdo lo que le gustaba más, "chile."
Mi abuelita siempre le hacía chile.
Empezaba con una cuchara y de un trago se lo tomaba todo.

La última vez que lo vi
yo lo abracé
fue cuando nos venimos a los Estados Unidos.
Y no podía creer
que no lo iba a ver otra vez en mi vida.
El está tan lejos de mí
muy lejos que a veces
yo quiero ir donde él está.

Lo quiero ver
como me veo
en el espejo todo los días
quiero verlo
como veo el sol todas las mañanas.
Quiero sentirlo
como siento cuando está caliente
y cuando está frío.

Yo no quería que él fuera
pero ahora él fue para siempre
lejos de mí y de su familia.
Me hubiera gustado pararlo
de irse tan lejos
de mí y de este mundo.

Corazón Poeta
Yo Puedo 1989

Wendy Rodriguez

HE

To my Grandfather

He's always talking with friends,
with all the people he knows.
Sometimes I feel that he knows everybody.
He, the one who calls me "Mi Duende,"
because he can't say Wendy.
He's so strong.
Sometimes I think that he can't cry.
I remember what he liked the most, chile.
My grandmother always makes him chile.
He starts with a spoon,
then he ends up drinking it all.

The last time I saw him
and I hugged him
was when we came to the United States
and I cannot believe
I will never see him again in my life.
He is so far away from me,
so far that sometimes I want to go where he is.

I want to see him
like I see myself
in the mirror everyday.
I want to see him
like I see the sun every morning.
I want to feel him
like I feel when it is hot,
and when it is cold.

I did not want him to go,
but now he is gone forever,
away from me and from his family.
I would like to stop him from going,
from going so far away,
from me and this world.

Corazón Poeta
Yo Puedo 1989

In a Neighborhood in Los Angeles

I learned
Spanish
from my grandma

mijito
don't cry
she'd tell me

on the mornings
my parents
would leave

to work
at the fish
canneries

my grandma
would chat
with chairs

sing them
old
songs

dance
waltzes with them
in the kitchen

when she'd say
niño barrigón
she'd laugh

with my grandma
I learned
to count clouds

to point out
in flowerpots
mint leaves

my grandma
wore moons
on her dress

Mexico's mountains
deserts
Mexico's oceans

in her eyes
I'd see them
in her braids

I'd touch them
in her voice
smell them

one day
I was told:
she went far away

but still
I feel her
with me

Whispering
in my ear
mijito

Francisco X. Alarcón
Cuerpo en Llamas

En un barrio de Los Angeles

el español
lo aprendí
de mi abuela

mijito
no llores
me decía

en las mañanas
cuando salían
mis padres

a trabajar
en las canerías
de pescado

mi abuela
platicaba
con las sillas

les cantaba
canciones
antiguas

les bailaba
valses en
la cocina

cuando decía
niño barrigón
se reía

con mi abuela
aprendí
a contar nubes

a reconocer
en las macetas
la yerbabuena

mi abuela
llevaba lunas
en el vestido

la montaña
el desierto
el mar de México

en sus ojos
yo los veía
en sus trenzas

yo los tocaba
con su voz
yo los oía

un día
me dijeron:
se fue muy lejos

pero yo aún
la siento
conmigo

Diciéndome
quedito al oído
mijito

MY FAMILY: TRADITIONAL VS. MODERN FAMILY

(primary grades)

OBJECTIVE:
Students will identify a favorite relative.

VOCABULARY: relatives, aunt, uncle, cousin

MATERIALS: Books: The Relatives Came, by Cynthia Rylant
Hello Amigos!, by Tricia Brown;

MOTIVATION:
Form a "Magic Circle" with the class. As you go around the circle, have each student share a special trip that they have gone on with their family to visit a relative. Close circle and begin a class discusssion on family visits and family trips. What kinds of things do you like to do when you visit relatives? Do you like visiting some relatives more than others and why?

DEVELOPMENT:
The book, The Relatives Came to Visit, is a natural for activating the child's "prior knowledge". The pictures are funny, yet realistic. Start by asking, "Have you ever had a whole bunch of relatives come to visit and the whole house was full of people?" The story we will read is about relatives from Virginia who make a long trip to visit "family".

After reading the book have a class discussion on the following: "Tell of your own experience of going to visit a relative" or "What happens when relatives come to visit?" Have students share these with a partner, so everyone has a chance. Then ask for volunteers to share with the class. The book brings out memories, smells and thoughts we've all experienced.

CLOSURE:
The Relatives Came to Visit, is a perfect lead into sentence frames such as, "My favorite relative is _____ because _____. Or "What I like best about my relative is _____ because _____. Students can draw pictures of what happens when their relatives come to visit them. Very young children can dictate what is happening in their picture.

ASSESSMENT:
Was each student able to think of and write about at least one favorite family member?

FOLLOW-UP: (OPTIONAl)
What special relative do the children have fond memories of? Make paper people

of the relative, paying close attention to details of hair color, size, clothes, glasses etc. This "doll" could be a visual aid while the children tell of fun experiences that they have had with that relative.

Discuss what it would be like to ride in a car all day long. "How would you feel when you finally got there?" What kinds of games can you play while riding in a car? Talk about the many different ways to get from one place to another. Discuss different modes of transportation and how long each one takes. Ask students how they travel to see their relatives. Have them write and illustrate a special trip. Make it into a book with page and cover cut in shape of their transportation. Encourage students to make the cover realistic.

Read Hello Amigos!, by Tricia Brown. This is a story about a young Mexican-American boy , Frankie Valdez, who lives in San Francisco. Frankie takes the reader along with him one day as he goes to school. After school he has a birthday party with family and friends. The book has large pictures in black and white, which adds a great visual aid to Frankie's story.

Brainstorm together different activities the class does during the day. Have each student choose an activity draw a picture and write about what the class is doing. Put them together make a class book "A Day in Room __".

MY FAMILY: TRADITIONAL VS MODERN FAMILY

(Intermediate grades)

OBJECTIVE:
Students will identify family traditions and values.

VOCABULARY: relatives, traditions, values, celebrations

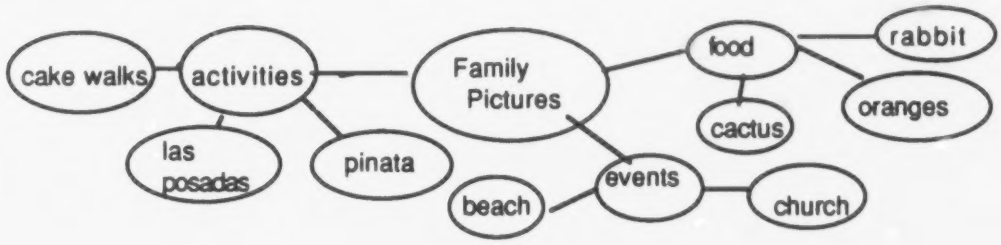
MATERIALS: Books: **Family Pictures/ Cuadros De Mi Familia**, by Carmen Lomas Garza

MOTIVATION:
Form a "Magic Circle" with the class. As you go around the circle, have each student share something that they enjoy doing with their family. Close circle and begin a class discussion on family activities. What kinds of things do families do together? Why do families get together? Do all families get together? Do all families do the same kinds of things?

DEVELOPMENT:
Before reading, **Family Pictures/ Cuadros De Mi Familia,** ask the students "How many of you have memories of going to your grandmother's house, a fair or to the park with your family?" The story is about a Mexican-American artist who has drawn pictures and written about special memories she has had with her relatives and family.

After reading the book, have a discussion about what memories the book brought to the students. Have each child share with a partner. Ask for volunteers to share with the class.

CLOSURE:
Draw a picture and write a story about a favorite memory like the author did in the book. Make a class book of favorite memories or have the students make an individual book of their own. Before writing make a story web of different "family pictures".



ASSESSMENT: Was each student able to think of at least one family memory and draw a picture of it?

FOLLOW-UP: (OPTIONAL)
Social Studies:
One type of tradition is a family gathering or celebration. Families carry on traditions. Identify some traditions. What traditions are the same in other countries as they are here in the US? Compare and contrast them on chart paper. What traditions are new for families who have moved here from other countries? Make a chart on the board listing traditional Mexican celebrations vs traditions that are now practiced by families living here in the United States. Discuss when we become adults, we can choose to continue with old family traditions or we can start new ones to pass on to our children.

Some families have favorite recipes that are served at traditional gatherings. Ask students to bring in a favorite recipe, ask them to share it with the class. Collect the recipes and compile into a recipe book to be sent home. Have a party, with each student bringing in a sample of their family recipe. (Invite parents and relatives.)

Math:
Make graphs of family size, sisters, brothers, number of students born in US/Mexico, number of parents/grandparents born in US/Mexico. You can think of endless things to graph or have the kids come up with things they would like to graph.

Science:
Thoroughly discuss how we are products of our ancestors, (relatives), but still a brand new person. Illustrate with paint. Let students mix paint to create new colors. Discuss results. Display a color wheel.

MY FAMILY: IMMIGRATION/MIGRANT EXPERIENCE

OBJECTIVE:
Students will learn about the reasons people immigrate to other countries.

VOCABULARY: immigration, migrant, opportunity, agriculture

MATERIALS: Books: **Hector Lives In The U.S. Now**, (intermediate) by Joan Hewett and **The Town Mouse and the Country Mouse**, (primary) retold by Lorinda Cauley Handouts: "El Sueño De La Familia Vasquez", by Sal Vasquez and "Immigration", by Alvaro Gomez, information sheets on interviewing, blank maps of the world or North and Central America (optional).

MOTIVATION:
Form a "Magic Circle" with the class. As you go around the circle, have each student share their ideas about why they believe people move to the United States from other countries. Close circle and begin a class discussion on immigration and the role it has played in the history of the United States. What role has their own family's immigration played in their lives? The migrant family has taken big risks and made sacrifices in order to make things better for the kids. How can they help make their family's dreams come true? What kinds of knowledge have the students attained from their travels and migrant experience? What do immigrants bring with them to contribute to the new culture here in the United States?

DEVELOPMENT:
Before reading the book, **Hector Lives In The United States Now**, ask the students to raise their hand if their parents (or family), are originally from another country and have moved here to the United States. The story they will hear is about a ten year old boy named Hector who lives with his family in Los Angeles. Hector's family moved to LA in hopes of having a better life for their children. Hector's mother and father miss their family and Mexico, and plan to eventually return there.

CLOSURE:
Follow-up with discussion about what kinds/types of experiences people who immigrate have? Together read the handout, "El Sueño De La Familia Vasquez", by Sal Vasquez and "Immigration", by Alvaro Gomez. Alvaro interviewed his father about his experience when coming to the United States. Have students interview someone they know, (parents, grandparent, aunt/uncle, friend or neighbor) who has moved from Mexico (or from any other place), to the United States. Students may have to go back several generations to find a relative or friend who has immigrated. (See attached interview sheet in English and Spanish.)

The next day: Form a "Magic Circle" with the class. As you go around the circle, have each student share what they found out in their interviews about their families' or friends' immigration experience. Close the circle and brainstorm words on board. Students will write in their journals about their families' or friends' immigration experience.

ASSESSMENT:
Was each student able to express in their journals an immigration experience?

FOLLOW-UP: (OPTIONAL)
Social Studies:
The United States is known for letting people practice their own religion. Hector's family was Catholic, and he talked about catechism classes and communion. Have students write in their journal about their religion and the kinds of things they do when they go to church. If their family does not practice a religion, those students can write about a favorite family activity.

Provide students with a blank map of North and Central America or the world. Have students take them home and ask their parents to help them make a line showing where they came from and what route they traveled to get to where they now live. For those who have not immigrated, students could map out family trips. Have a large map in the classroom in which students can put up a string/yarn showing their immigration trail.

Language Arts:
Hector wrote to a relative who was about the same age as he was. Have students pick a relative they would like to write to. Send a note home to parents asking them to help the child write down the relative's full name and address. Go over letter writing and brainstorm things to include in the letter, then send it.

Provide examples of things students can send along with their letter; pictures, drawings, school papers or newspaper articles. Discuss how long it will take for the relative to receive the letter. Predict who will receive a letter back from their relative.

For younger students: (K-3)
Read a primary favorite, **The Town Mouse and the Country Mouse**. How are the lives of the town and country mouse different? Compare differences between life here and life in other countries. Example: think about the things you would see, hear, smell and eat in both places. How are the weather, sports, and geography different? Make a picture collage of life for town mouse (or life in US) and one for country mouse (or life in another country).

EL SUENO DE LA FAMILIA VASQUEZ

Salvador Vásquez llegó a los Estados Unidos en 1964, como un ilegal. Caminó por las montañas en la frontera por días eludiendo a "la migra' y a víboras y otros animales venenosos. Despúes de pasar la frontera, se dirigió a su destinación, Watsonville. Con el poquito dinero que traía, compró un boleto de autobus hasta Salinas. De allí le habló a unos parientes y llegó a Watsonville. Como no había trabajo en Quiroga, Michoacán, su pueblo natal, se fue para los Estados Unidos como tantos otros, pensando en ganar dinero. El primer trabajo que obtuvo fue en el campo, piscando fresas. Este trabajo era duro pero para un ilegal, no había más. Después de la temporada de la fresa, regresaba a Quiroga con el dinero que había obtenido durante la temporada. No piscaba fresas todos los años. Unos años, cortaba lechuga o manzana. Hizo esto desde 1964 hasta 1969. En ese año, dspués de un noviazgo de dos anos con Rosa María Martínez, se casó.

Después de la boda, que fue hecha en Quiroga, Salvador y Rosa procedieron a trabajar vendiendo muebles. Eso no fue suficiente, y al año de casados regresaron a los Estados Unidos, Rosa legalmente y Salvador ilegalmente. Después de encontrarse en Watsonville, Salvador empezó a trabajar en el "fil" y Rosa se quedó en casa cuidando a su hijo por venir. A los tres meses de llegar de México, José Salvador Vásquez nació. Los primeros años fueron muy duros especialmente con la llegada mía. Vivimos en tres diferentes casas en cinco años. La cuarta casa estaba situada en un "campo". En esa casa, vivimos por aproximadamente 5 años, durante los cuales nuestra posición económica mejoró. En esta casa, también nació mi hermana, Maribel. En 1989 , todos los anós de matarse en el fil llegaron a su propósito. Finalmente, compraron una casa. Los tiempos que siguieron fueron mejores, arreglaron la casa en México, en la cual vacacionan en el invierno y tuvieron otras dos niñas - Suzana, 3 Rosi, 2. Yo admiro a mis padres por la razón de que no se dieron por vencidos en los tiempos duros y hicieron realidad sus sueños. Ahora, que veo a parejas empezando como mis padres años atras, les deso suerte, y ojalá sean igual de afortunados que mis padres.

Por Sal Vásquez
Grado 11

Alvaro Gomez
7/23/90

IMMIGRATION

I know people for whom the word "immigration" means freedom, success, and opportunities. On the other hand, I know people who have told me that there is nothing worse in this world than immigrating to another country. This is because of the injustices, discrimination, culture, and language changes they encounter in this new home.

As I was interviewing Jose Amparo Gomez, my dad, he told me that when he was about nineteen years old, he came to the United States for the first time. He got married when he was seventeen and he needed money to support his family. When my dad entered the United States, he was accompanied by a twenty-five-year-old man, and a fifteen-year-old boy. They crossed the Rio Grande in El Paso, Texas at midnight when there wasn't any sign of "La Migra."

When they crossed the river, they began to swim for about a quarter of a mile in the dark, swimming against strong currents of the long river. At this time the cold brown water was so strong that they ended up about one mile down the river from where they started swimming. "There's nothing worse than being in the middle of a long river and not knowing how deep it is," he said. "And the worst of all is that you have to fight against the cold and strong currents," he added.

After they made it to shore, they wanted to rest for a while, but it was impossible . They were afraid that the Migra would show up and get them. Even though they were afraid, wet and tired, they didn't have any other alternative than to go into the dark woods. They kept on walking in the dark woods for almost twelve days, but they had food only for the first five days.

After the fifth day, when they didn't have any food, they had to hunt animals to feed themselves. There were times that they didn't have any luck, and they would have to eat grass, cactus, and wild berries, or even sometimes just drink water. While they were walking through the woods, they found a little farm. Even though they were hungry and tired, they decided not to stop because they were afraid that the owner would call the immigration office and report them.

Since they didn't stop at the little farm, they kept on walking without any direction. By nightfall, on the tenth day, they were dirty, ragged and without hope of finding any food. So they somehow managed to reach an area where they could rest. Exhausted and tired from walking, they lay down by the trunk of a big tree and before you knew it, they had fallen asleep.

The next morning, when they worke up, they saw that the boy didn't wake up. They started to move him and check what was wrong with him. By this time the boy's body was getting swollen and the only thing they found was some kind of marks; like two small holes on the boy's neck. Right away they knew that a snake had bit him. They tried to wake him

up. They tried everything possible to revive him, but the boy was dead.

When my dad was telling me this part, a tear ran down his face and he said, "You don't know how it feels to be there in the middle of a dark forest lost in a strange country and with someone dead. It really hurt to see a fifteen year old child, who just hours before, had dreamed of finding a job to help his family. Now the boy is dead."

Seeing that there wasn't anyting they could do for the boy, they put him on a bed made out of wood, carried him and tried to get to the small farm. After walking for one day and one night without finding the small farm, they decided to bury the body. By this time, the body was giving off a very strong odor. After they buried the body, they made a cross out of wood and put it on top of his grave. On the cross they wrote "Javier," the name of the boy. Then they left.

After they buried the boy, the didn't have any strength to keep on going, so they decided to go back to Mexico. On their way back, they were lucky to find another farm with some other Mexicans living there. These people gave them food and enough money to take the bus back to Mexico. this was in 1955, and he lived there until 1969, when he came to the United States one more time.

Now, my father is living here. He has a house, a car and a job. But still he is not satisfied with everything he has because for him, his friend's life was more valuable than anything he could ever do in the "Land of Opportunities."

Interview Questions for the Migrant Experience

Name of person being interviewed _____

Relation to student _____

Why did you decide to move to the United States? _____

_____

Was it a hard decision? _____

When did you move? _____

How old were you? _____

From where to where did you move? _____

How did you get here? _____

Were you excited, happy, nervous, or scared? _____

Why were you excited, happy, nervous or scared? _____

_____

Has it turned out the way you thought it would? _____

_____

Has it turned out differently than what you thought it would be like here in the United States? _____

_____

Are you glad you moved here? _____

_____

What has been the best thing about moving here? _____

_____

What has been the worst thing about moving here? _____

_____

What would you do differently? _____

_____

Do you want to move back and why? _____

_____

Other questions _____

Preguntas de Entrevista Sobre La Experiencia Migratoria?

Nombre de la Persona que se esta entrevistando? _____

Relación al estudiante _____

¿Porqué decidistes mudarte para los Estados Unidos?

_____

¿Fue difícil la decisión? _____

¿Cuándo se mudaron? _____

¿Cuántos años tenias? _____

¿De donde a donde se mudaron? _____

¿Comó llegarón aquí? _____

¿Estabas gustoso/a, feliz, nervioso/a o con miedo? _____

¿Porqué estabas gustoso/a, feliz, nervioso/a o con miedo? _____

_____

_____

¿Te ha salido todo como tú pensabas? _____

_____

¿Te ha salido diferente de lo que tú pensabas en este país? _____

_____

¿Estas contento/a que te mudaste aquí? _____

¿Qué ha sido lo mejor de la mudanza aquí? _____

_____

¿Qué ha sido lo peor de la mudanza aquí? _____

_____

¿Qué harias diferente? _____

_____

¿Te quieres regresar y porqué? _____

_____

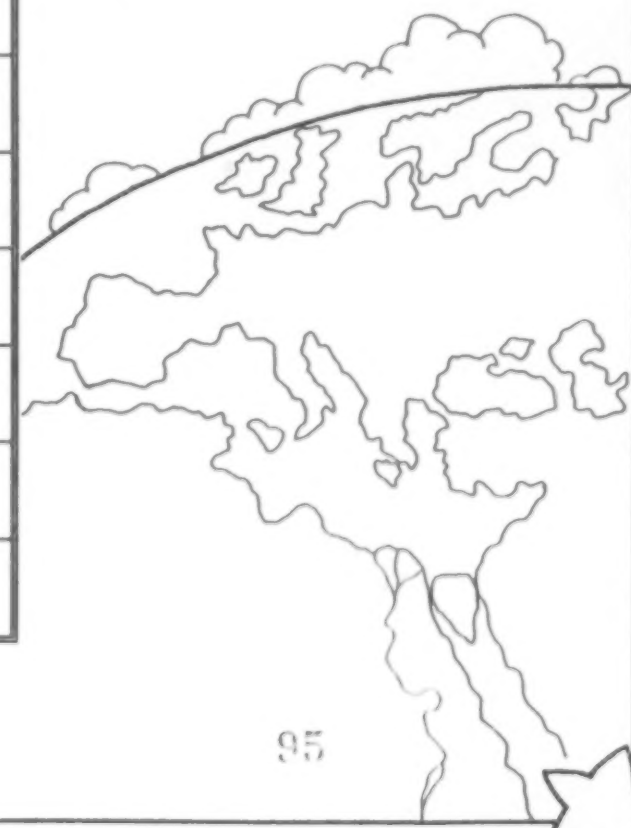
¿Otras Preguntas? _____

Name/Nombre _____

WHERE WE CAME FROM/DE DONDE VENEMOS

Take this work sheet home. Fill in the blanks to show where the members of your family originally lived.
Lleva este papel para tu casa. Llena el espacio para ver de donde viene tu familia.

MOTHER/ MAMA	
FATHER/ PAPA	
GRANDMOTHER/ ABUELITA	
GRANDFATHER/ ABUELITO	
GRANDMOTHER/ ABUELITA	
GRANDFATHER/ ABUELITO	
YOUR NAME/ TU NOMBRE	



MY FAMILY: PAINTING SCENES OF OUR FAMILY

Lesson Plan

OBJECTIVES:

1. **Aesthetic Perception:** Students will talk about and identify art concepts and vocabulary related to the work of Carmen Lomas Garza.

2. **Creative Expression:** Students will create, with mixed media, an autobiographical scene from their lives.

3. **Arts Heritage:** Students will discuss how art can be an expression of culture through the images that are shown. It can provide opportunities to discuss cultural similarities and differences.

4. **Aesthetic Valuing:** Students will reflect upon and evaluate their own artwork and that of Carmen Lomas Garza's in relation to the art vocabulary and concepts introduced.

VOCABULARY:

mixed media	color	contrasts
pattern	center of interest	focus
proportion	balance	details
autobiography	event	culture

MATERIALS:

* 18 x 12 white construction paper
* water color or tempera
* small brushes, pencils
* Optional: colored chalk, oil pastels, colored construction paper and other collage materials.

MOTIVATION:

Read the book, **Family Pictures**. Discuss it as an autobiography, both in words and in pictures. What is an autobiography? What purpose does it serve? Why do we want to learn about other people's lives? What does it mean to reflect on your own experience and record it? What do we like about the way this author/artist has presented her story?

Talk about culture and how different cultures celebrate events. Obviously, Garza is recording her experience from her Mexican American culture. Would another culture have the same images of family and home? What might be the same and what is unique to this culture?

DEVELOPMENT:
Show the slides of the artist's work, or have students look at a copy of the book and discuss the images with the students. What **details** do they notice? Weave the information provided about the artist and her style into the discussion. Possible questions:

1. What do you notice first about this picture? What do you think the artist meant to be the "center of interest"?

2. What details do you see that are specific to her culture? What of these are from student's own culture?

3. Tell me about the colors you see. (Bright with many colors used. Paint is applied in a flat manner without concern for modeling and shading.)

4. What is the mood of this painting?

5. If you could be in this picture, where would you want to be?

6. Talk about the people that are portrayed. Are they realistic? What about the children? Do they look like children or like little adults? (They are not always in proportion.) Look at the trees and the ground. Do these look real?

7. Notice how many different patterns the artist used.

Talk about the details of the painting. What if there weren't so many details? Would the picture be as interesting? What details do students like the best? What details do they recognize from their own experience? Lead students to understand the importance of including details, not only in art but also in writing and reading.

PROCEDURE:
With students, talk about how they will create a picture from their own lives in a manner similar to **Cuadros de Familia.** Encourage them to fill up the space with details that create interest. Notice that Garza arranges things for us to look at all around the canvas. Students will need to create a primary "center of interest" which is the focus and probably the title of their work.

Encourage them to think of a time that was especially important or fun for them. What do they remember? Don't have them create a picture with as large a scopy as Ms. Garza's. Theirs might focus on one element they remember such as the carne asada stand. Encourage them to add details of items indicative of their own culture.

1. Students sketch out their picture, thinking of where they want to place their center of interest and what details they want to include. Encourage them to arrange the parts of their picture so that they will fill up the page. They want a balanced composition.

2. Students apply color to their work. Encourage them to add patterns to clothes, to the ground, and anywhere that detail can add interest.

3. They can add interesting detail with various materials: yarn, ribbon, wallpaper samples, wrapping paper, etc.

CLOSURE:
Students finish their paintings. When completed, talk about the artwork using the vocabulary list. What color contrast do you see? Is there a clear center of interest? Where were patterns created? What "mixed media" do people see? Is there a balance in how people arranged their composition? What cultural details do students notice?

Students write accompanying text for their picture in the fashion as Carmen Lomas Garza. To encourage the use of details, have them answer the 5 W's when they write: who, what, when, where, why. Display these along with the pictures.

ASSESSMENT:
1. Are students able to talk about and identify art concepts using the vocabulary and relating to the work of Carmen Lomas Garza?

2. Did each student create, using mixed media, an autobiographical scene?

3. Can the students discuss how art is an expression of culture?

4. Are students able to reflect upon and evaluate their own artwork in relation to the vocabulary and art concepts introduced?

MYSELF
UNIT 3

My Name

What I Look Like

My Feelings

Mi Cuadro

MY NAME

OBJECTIVE:
Students will learn uniqueness of their name.

VOCABULARY:

surname	apellido	nickname
sobrenombre		

MATERIALS:

poem	game rules	circle rules
short story	pencils	circle procedures
paper	journals	

MOTIVATION:
Teacher will introduce and lead students in a "Name Game. " (see "Spider web" activity). Mention to students that names are used to distinguish people but that names have a multitude of functions. Form "Magic Circle" with the class and ask them to share ideas about how they got their name. Were they named for someone in the family? How many people in the family have or have had their name? Were they named after a saint? Does their name have a special meaning in Spanish? Do they know why their parents decided to give them their first name?

Begin reading the poem "My Name." Depending on grade level and teacher judgement, teacher will decide whether to read, let students read in small groups or read individually.

DEVELOPMENT:
In small groups students will identify, discuss and list the major points made by the author. Allow students to share their own personal experiences based on name changes and missed pronounciations. As a class students will have the opportunity to discuss the major points in the poem and to share their experiences.

CLOSURE:
Teacher will read the poem "Mi nombre" by Maribel Amezola. Give students an opportunity to compare and contrast this poem with the short story "My Name" by Sandra Cisneros. Ask the following questions: Are they similar? How are they similar? How are they different? Which one did you like best? Have they explain.

CLOSURE: (CONTINUED)
Based on what students have read and discussed, have the students write in their journal how they feel about their name. Do they like their name? If they could choose another name, what would it be? Why?

FOLLOW-UP:
Students can create a short story, a poem, a drawing, a name mobile, a collage, a mural of names, a song, or a skit centered around their name. Use the activity What's In My Name as a homework assignment. Students should have an opportunity to share their discoveries with the class.

ASSESSMENT:
Were the students able to discover the uniqueness of their names?

Time: up to one hour
Materials: ball of colored yarn or string

Inclusion: full group
Grades: K-8

Spider Web

Objectives

1. Build full-group inclusion
2. Practice active listening

Instructions

1. Ask participants to form one large circle and sit down.
2. Explain that during this activity each person will have an opportunity to share his/her name and something about him/herself, and that those who choose not to share will have the "right to pass." Give people a minute to think of something to share, e.g. "My name is Egbert and I live in a tree."
3. Begin activity by stating your name and something about yourself; then, while holding onto the end of the yarn, roll the yarn ball to someone across from you in the circle. This process continues until all have either shared or passed, and a "spider web" pattern has been created. Ask last person to toss yarn ball back to you.

Discussion

Ask questions such as:

- Does anyone want to ask anyone else for clarification or more information?
- How might we symbolically interpret this "spider web"?
- How do people feel now, as compared to when we began?

After discussion, face the person who tossed the yarn ball to you, and say his/her name and what he/she shared. Then toss the ball back to him/her. That person then rolls up the slack and continues the process until the yarn ball is re-wound and in your hands.

Process

Does anyone miss the spider web?

- Was it difficult to remember names and personal data?
- Would anyone like to share an "I learned" statement?

Validation

Suggest members validate, saying:

- "I liked it when you said..."
- "I'm a lot like you when..."
- "I admire you for..."

MY NAME

In English my name means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number nine. A muddy color. It is the Mexican records my father plays on Sunday mornings when he is shaving, songs like sobbing.

It was my great-grandmother's name and now it is mine. She was a horse woman too, born like me in the Chinese year of the horse -- which is supposed to be bad luck if you're born female -- but I think this is a Chinese lie because the Chinese, like the Mexicans, don't like their women strong.

My great-grandmother. I would've liked to have known her, a wild horse of a woman, so wild she wouldn't marry. Until my great grand-father threw a sack over her head and carried her off. Just like that, as if she were a fancy chandelier. That's the way he did it.

And the story goes she never forgave him. She looked out the window her whole life, the way so many women sit their sadness on an elbow. I wonder if she made the best with what she got or was she sorry because she couldn't be all the things she wanted to be. Esperanza. I have inherited her name, but I don't want to inherit her place by the window.

At school they say my name funny as if the syllables were made out of tin and hurt the roof of your mouth. But in Spanish my name is made out of a softer something, like silver, not quite as thick as sister's name -- Magdalena -- which is uglier than mine. Magdalena who at least can come home and become Nenny. But I am always Esperanza.

I would like to baptize myself under a new name, a name more like the real me, the one nobody sees. Esperanza as Lisandra or Maritza or Zeze the **X**. Yes something like Zeze the **X** will do.

By Sandra Cisneros
from *The House on Mango Street*

MI NOMBRE

Mi nombre me lo dio mi madre,
la persona que más anhelo,
ese nombre bendito y puro
hecho con amor y cariño.

Mi nombre es como el agua clara,
decorado con bellos diamantes
iluminados con lindos colores brillantes

Mi nombre es como los colores
de mi bandera mexicana
verde, blanco y colorado
los colores que tanto adoro.

Mi nombre es dado por la mujer
quien es mi único tesoro y la que tanto adoro.
La que me brinda comprensión y apoyo.

Es por eso que mi nombre
siempre estará en la memoria
y en el recuerdo
de las personas que más quiero
y adoro.

Corazón Poeta
Yo Puedo 1989

WHAT'S IN MY NAME?

by Patti Camras

GRADES: 3 - 8

MATERIALS: "What's In My Name?" instruction sheet

TIME: 20 minutes

OBJECTIVES:

* To encourage group members to share feelings
* To practice active listening

INSTRUCTIONS:

* Have each participant complete the following "homework assignment: *Find out from your parents how you were named. Were you named after someone? How was your name picked?* (You may want to send home an instruction sheet for younger children.) Allow a few days for your class to complete the assignment.

* Each participant takes a turn at sharing how his/her name was picked, what nicknames have resulted, and how he/she feels about the name or nicknames.

DISCUSSION: Ask questions as:

. *Did you notice any similarities among how group members were named?*
. *Did this activity help you to know each other better? How?*

EVALUATION: Ask questions such as:

. *Did people seem pleased with their names?*
. *As you listened, were you moved by anyone's feelings about his/her name?*
. *Would you ever consider changing your name? Why?*

EXTENSION: Suggest people validate by saying:

. *"_____, I liked what you said about your name because ..."*
. *"_____, I like your name because ..."*
. *"_____, I felt that you understood when I said ..."*

- *Why?*
- *Did the group listen?*

EXTENSION:

Suggest people validate by saying:

- *"_____, I liked it when you said ..."*
- *"_____, I learned that you are ..."*
- *"_____, I'm glad that we both have _____ in common."*

* *by Patti Camras*

NAME _____

What's In My Name?

Instructions:

Answer the following questions about your name. Ask your parents for help when you need it.

1. **Why did your parents choose your name?**

2. **If you were named after someone, who was it?**

3. **What nick-names do you have, and how did you get them?**

4. **Do you like your name? Why, or why not?**

5. **If you could choose another name, what would it be?**

MY NAME IN PRINT*

GRADES: 3 - 6

TIME: Day 1 - 45 to 60 minutes
Day 2 - 20 minutes

MATERIALS: 9" x 12" construction paper, magazines, scissors, glue, colored marking pens

OBJECTIVES:

- To promote understanding of personal values by the use of adjectives
- To encourage understanding of others
- To provide for an attractive bulletin board display

INSTRUCTIONS:

Day 1: Magic Circle

- Distribute materials
- Have participates write their first names in big colorful letters going down the left margin side of the paper
- *Cut out adjectives (or descriptive words, phrases) that begin with the letters of your of your first name and that reflect who you are (describe you). Glue them:*

  . ***P*** *playful, powerful*
  . ***A*** *active, absentminded*
  . ***T*** *talkative, tidy*
  . ***T*** *terrific*
  . ***I*** *interesting*

Day 2: Magic Circle

- Ask participants to present themselves by sharing their "Names in Print" to the rest of the group.
- Listeners give full attention to the speaker. Questions or comments may be posed at the end of each presentation.

DISCUSSION: Ask questions such as:

- *Was it easy or hard to find adjectives for your name?*
- *Do any of your adjectives reflect values or interests?*
- *How did this activity help you to understand others?*

EVALUATION:

- *How did you feel when you shared?*
- *What adjectives did you like best?*

NAMES

GRADE: 1

OBJECTIVE: Learn uniqueness of names.

VOCABULARY: Surname

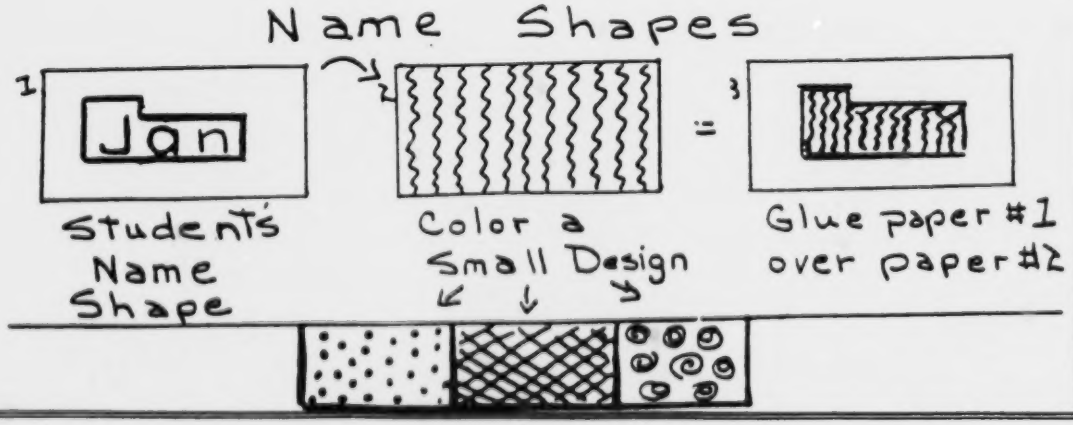
MATERIALS: Film: Families and History: Why is My Name Anderson?
Black construction paper 9" x 12"; crayon; scissors

LESSON:

* Discuss the students' names. *We all have a first and last name. Many of us also have a middle name.* Write a name on the board. *Our names also have an order: first, middle and last. Our last name is called our surname. Your first name is one of the things your parents gave you when your history began. Your name makes you different and special.*

* Show film and discuss. If film is not available, try to find a Name book to read the meanings of the children's names.

* *Your name is so special that it has its own shape. I have written your names in crayon on black construction paper.* (See example below) *Trace around your name with a yellow crayon.* (Demonstrate) *Watch carefully while I show you how to cut your name.* Cut on the line which outlines the name. After students cut their names, discuss the differences in shapes. *On your white paper color a design.* Give many examples of possible designs. Glue black paper on top of white paper. This activity could be done during an art class.

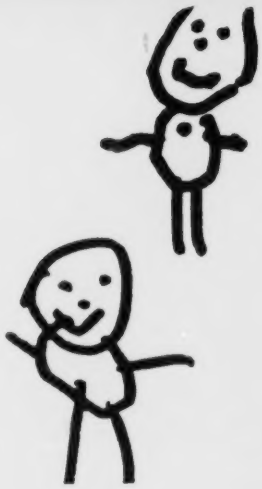


NAMES (Con't)

EXTENSION: Provide the following materials in a learning center entitled Names.

MATERIALS: 4" x 12" paper; scissors; letter stencils; crayons.

INSTRUCTIONS: *Make your first name or your last name or a friend's name. Trace around the letters to make the shape.*



MYSELF: WHAT I LOOK LIKE

OBJECTIVE:
Students will acknowledge and value what they look like.

VOCABULARY:

physical traits	burlarse de	put downs
self portait	image	unique
individual	imagen	individual
similarities	differences	characteristics

MATERIALS:

The Adventures of Connie and Diego		paints
butcher paper	scissors	markers
crayons	pencils	paper
magic box	mirror	

MOTIVATION:
Teacher will begin reading The Adventrues of Connie and Diego. Depending on grade level and teacher judgment, teacher will decide whether to read, let students read in small groups or read individually.

DEVELOPMENT:
As a class, develop a cluster focusing on the main ideas of the book. Teacher will utilize the following questions to generate a discussion: How were Connie and Diego different? Why did the children laugh at Connie and Diego? How do you think they felt? What did they do? What did they discover about themselves?

Form "Magic Circle" with class. Give students an opportunity to share a time or a personal experience when they felt different. Teacher will talk about the differences that exist between individuals, and emphasize that we are all unique and special. Teacher will pass a "Magic Box," which can be of any kind or size, with a mirror placed inside so as to reflect the face of anyone who looks inside. Draw attention to the fact that we are not only unique and different individuals but that we are also similar in many ways.

After all the students have had their turn, ask the group to talk about how they physically are alike and different.

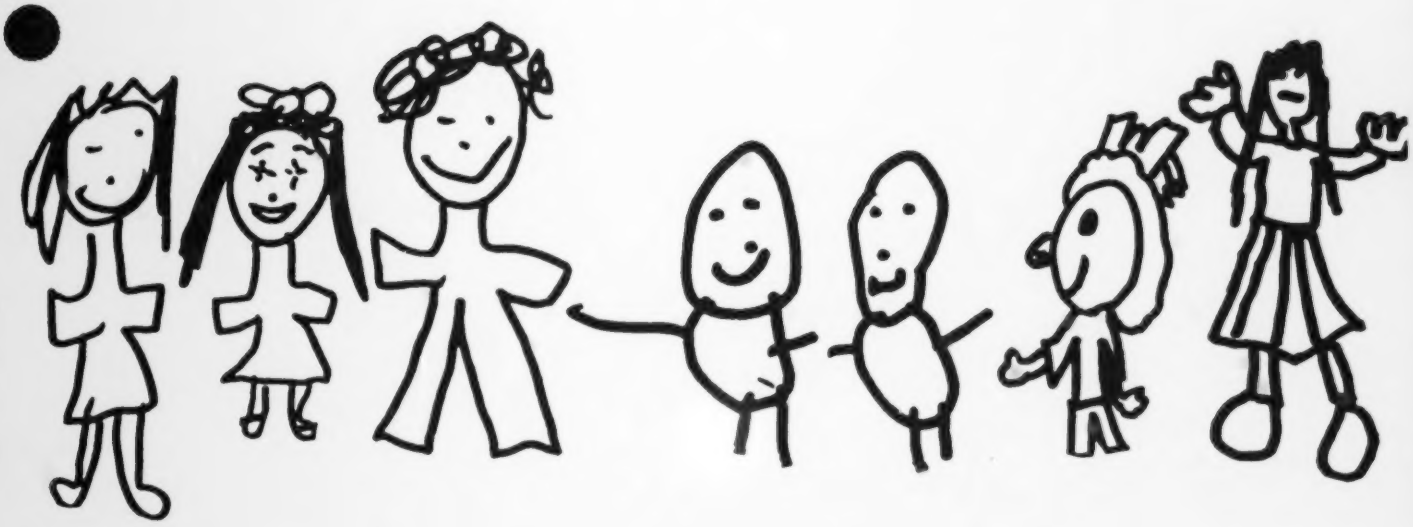
CLOSURE:
Give each student a piece of butcher paper as big as she/he is. Have students draw around each other on butcher paper with a marker or pencil. Based on what students have read and discussed, have students create a self portrait. Students should be encouraged to add as many individual characteristic to their portrait (color of eyes, hair, etc.).

FOLLOW UP:
Students should have the opportunity to discuss the finished product.
What do you look like? What is unique about your physical appearance? What do you like? What would you like to change?

Students should be able to create a story or write in journal, about their unique characteristics. What they saw in the mirror? What they like or dislike about what they saw?

See additional activities!

ASSESSMENT:
Was each child able to discover their uniqueness. Were children able to talk about themselves-their physical characteristics.



SHARING PERSONAL EVENTS

GRADE: 1

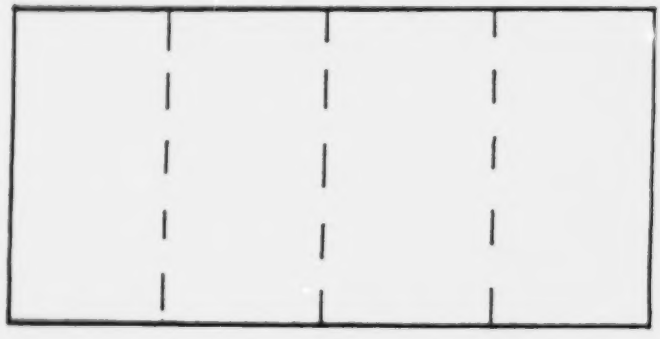
OBJECTIVE: Share important personal events

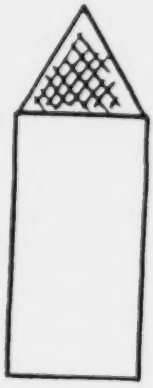
MATERIALS: 8-1/2" x 11" construction paper, magazines or newspapers for pictures, paste, 5" x 8" index cards, paper plates, yarn

LESSON: Give the students a sentence to introduce themselves. As an example, "Hello, my name is _____ and I want to share an important event in my history." Teacher will use the important event paper to help student's share. This paper is then placed in their personal history books.

EVALUATION: *Who can tell the class about an important event in the life of one person in this room?*

EXTENSION: Tower of Self:
Have students draw or cut pictures from magazines or newspapers of things, people, and activities that are important to them. Paste pictures onto a piece of construction paper 8-1/2" x 11." Fold paper in fourths. Paste the fourth fold to the first to create a three-sided tower. (See illustration below)

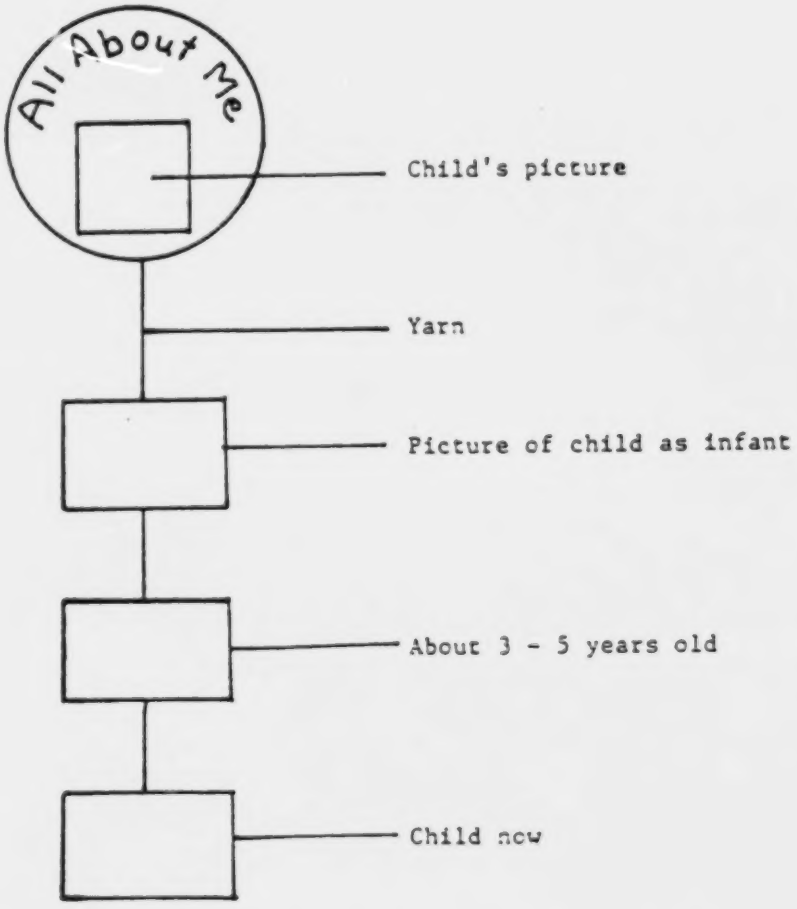




Mobile of Self:

Distribute a paper plate, three index cards, and a piece of yarn to each student. Students are to draw a picture of themselves on the paper plate (or paste a photograph of themselves on the plate).

They are to draw a picture of themselves as an infant on the first index card, a picture of themselves about 3 - 5 years old on the second index card, and a picture of themselves as they are now on the third card. The yarn should be used to connect the mobile. (See illustration below)



"Me" Paper Dolls

Self-awareness is an integral component of self-concept. Young children can develop physical self-awareness by making and displaying doll replicas of themselves. The dolls will help them notice, think about, and increase appreciation for their own physical characteristics.

Help the children observe objectively. If they exaggerate or caricature certain traits, elicit their feelings about those traits. Acknowledge negative feelings about awkward traits or physical handicaps but encourage the children to concentrate on changing what is changeable.

Materials Needed

- tagboard paper-doll pattern
- butcher paper
- scissors
- buttons, rickrack, yarn, cord
- fabric or wallpaper remnants
- acrylic paint and brushes, felt-tip markers, or color crayons
- newspapers
- stapler
- paper punch (optional)

Provide the children with a large tagboard paper-doll pattern. Have each child trace two paper dolls onto butcher paper — a front and a back — and cut out the dolls.

From the bric-a-brac you provide, have the children create dolls that look like themselves. They'll make clothes, paint skin tones and facial features, and draw the shoes. Remind the children to dress the backs of the dolls, too.

When the dolls are completed, help the children staple the front and back together, limb by limb, stuffing each part of the doll's body with small, crumpled pieces of newspaper.

If you plan to display the dolls by hanging them up, punch a hole at the top of each doll's head. For easy hanging, give the children a loop of colorful yarn or cord that they can thread through the hole.

Developing Physical Awareness

Growth Chart and Picture Time Line

Charting the physical growth of elementary children draws attention to their appearance and helps them see how their bodies are developing. When children feel good about their bodies, they also tend to feel good about themselves psychologically and socially.

However, children often equate physical growth with personal worth. Help them to understand that self-worth is not dependent on physical size.

Making a growth chart. Record your students' growth in height on a chart posted in an easily visible classroom place. Print the title *Wow! Am I Growing!* at the top of the chart. During the first week of school, write the name and mark the height of each child on the chart. Remeasure and mark the children's height at regular intervals throughout the school year.

Making a picture time line. Another way for children to observe and record their growth is on a picture time line. Write the title *Wow! Have I Changed!* at the top of an unlined 12" x 18" piece of paper (along the 18" side). Then, divide the paper into four vertical sections and label them *Me as a Baby, Me a Year Ago, Me Now,* and *Me Later.* Duplicate this paper; make one for each child in the classroom.

Have the children draw pictures or illustrate each section with snapshots of themselves. Also encourage them to write or dictate incidents experienced or hoped for during each of these time spans.

Depending on the sophistication of your class, increase or decrease the number of time segments on the picture time line.

"Me" Prints

In order to emphasize children's uniqueness, have each child convert a self-portrait into a fingerpaint print.

Materials Needed
- white construction paper
- popsicle sticks
- fingerpaints
- craft smocks (optional)

Ask the children to use bright colors (orange and green are very effective) to cover the entire surface of a large sheet of white construction paper with a free-form fingerpainting. While the fingerpainting is still wet, have each child use a popsicle stick to scratch out a picture of his or her face.

Give each child a second sheet of construction paper. Have them gently place this second sheet over the fingerpainting, match the sides, and lightly rub over the entire sheet of paper. When the children separate the sheets of paper, they will see prints of themselves on the second sheets.

After the prints are dry, ask each child to look at him or herself in the mirror and compare that image with the one on the print.

Mirror Drawings

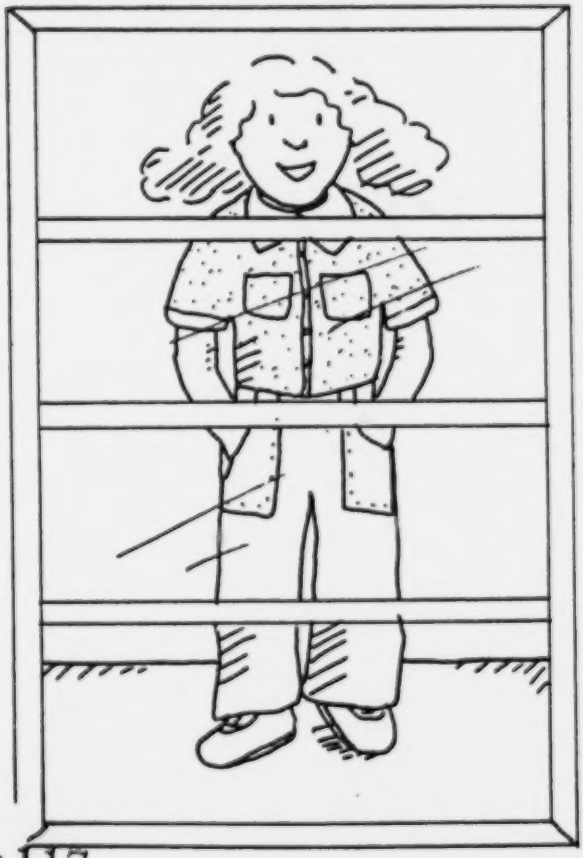
Children require a great deal of time to become aware of the various parts of their bodies and of how these parts are proportioned. Since children can rarely resist looking at themselves in a mirror, having a full-length mirror in your room will help them develop physical self-awareness. Encourage mirror usage by having the children make mirror drawings.

Materials Needed

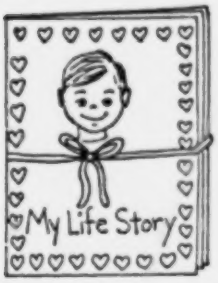
- full-length wall or free-standing mirror
- masking tape or white shoe polish
- 12" x 18" construction paper
- pencils
- color crayons or felt-tip markers

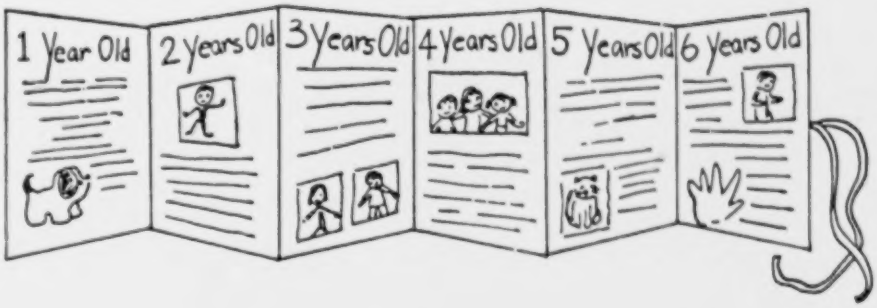
Fut a strip of masking tape on the floor a few feet in front of the mirror. Divide the mirror into four equal parts and mark the division with a strip of masking tape or a line of white shoe polish. Have the children stand behind the strip of masking tape on the floor, look at themselves in the mirror, and observe which parts of their bodies they see in each of the four sections.

Give each child a 12" x 18" piece of construction paper folded lengthwise into four equal parts. With pencils, have the children draw what they see in each mirror section on the corresponding section of the folded construction paper. When the children are satisfied that their proportions are correct, have them trace the sketches with felt-tip markers or color crayons.



MY LIFE STORY





This activity helps children reflect on their past and begin to understand the sequence of events in their lives.

Introduce the project by encouraging the children to find out about their pasts by interviewing family members. In particular, they should try to learn about one significant event for each year of their lives. If you wish, duplicate the questionnaire on page 51 for the children to take home.

Prepare a strip of tagboard (or other heavy paper) for each child. The strips should be about nine inches wide. The length of each strip will depend on the child's age: you will need six inches for each year of the child's life plus six inches for the cover; for example, thirty-six inches for a five-year old, forty-two inches for a six-year old, and so on.

Distribute the children's strips and help them mark them into six-inch sections. Then have the children fold their strips accordian style (first section forward, next section back, next forward, and so on). The folds will be crisper and more permanent if creased with a ruler. Staple a twenty-inch piece of yarn to the back cover of each child's booklet for a tie.

The children may now make their "Life-Story" booklets. Explain that each section represents one year. Beginning on the inside of the first section, have the children title each section by writing either an age—1 year old, 2 years old, and so on—or the year that they were that age—1978, 1979, and so on. Then have them show pictorial representations (snapshots or drawings) or write short summaries, or both, of the significant events for each year.

When the children complete the interiors of their booklets, have them decorate the covers using self-portraits drawn on skin-colored construction paper, cut out and pasted on decorative backgrounds of each child's own choice.

MYSELF: FEELINGS

OBJECTIVES:
Students will recognize and identify feelings.

VOCABULARY:

feelings
verbal feelings
non-verbal feelings
positive feelings
negative feelings
attitudes

MATERIALS:

pen
pencils
markers
butcher paper

MOTIVATION:
Teacher will lead the entire class in a discussion centered around feelings. Create a cluster focusing on the different feelings that exist. Encourage students to think of feelings such as: anger, fustration, happy, lovable, anxious, silly, etc..

DEVELOPMENT:
Divide students into small groups of 4 to 6. Distribute pens and one of the following pieces of large labeled butcher paper to each small group.

What makes me happy?	What makes me angry?	Favorite moments?

Things that scare me are...	School makes me feel...	My Favorite places are...	Friends make me feel...

DEVELOPMENT (CONTINUED)
Allow students three to five minutes to draw and/or write about their feelings (all at the same time). At the end of the five minutes ask students to stop writing and rotate the butcher paper to the next group, so that each group has a different paper upon which to write and draw for the next five minutes. Continue the process until all have had a chance to write on all sheets of paper. Return original butcher paper to group and allow students time to read, discuss and note similarities. Each group will have a chance to share their listed items that appear on their labeled butcherpaper.

CLOSURE:
As a class, encourage students to talk about similarities and differences that they discovered about each other and themselves. Did they learn anything new about themselves? What did they learn by doing this activity.

FOLLOW UP:
See attached culmunating Art Activity.

ASSESSMENT:
Was each child able to identify different feelings? Were children able to talk about their feelings.

• ? Curious

JOYFUL!

Quiet

• Ticklish

• Kissable

PROUD

Yucky

Cut out &
Stick your qualities & how you want to be
on the big 'I am' poster & colour them in!

STRONG HAPPY Kind BRAVE

HEALTHY COURAGEOUS Thoughtful

Capable LOVEABLE Joyful

Friendly .....Patient..... honest

GIVING Courteous HUMOROUS

Sincere TRUSTWORTHY CONSIDERATE

CO-OPERATIVE Generous Likeable

HELPFUL Caring Reliable

PERSEVERING Creative

harmonious CHEERFUL LOYAL

CONFIDENT Expressive GOOD FUN

All About Me and My Feelings

The Author

Author _____

Publisher _____

Copyright 124 _____

JOURNAL ENTRIES

1. I LIKE HAVING YOU IN MY CLASS BECAUSE...
2. I AM A GOOD FRIEND WHEN...
3. I GET MAD WHEN..
4. I'M GLAD TO BE ME BECAUSE..
5. I AM GREAT BECAUSE...
6. I LIKE ...
7. I AM HAPPY WHEN..
8. IN MY SCHOOL I LIKE TO...
9. I FEEL SAD WHEN...
10. I FEEL SILLY WHEN...

Stick Faces

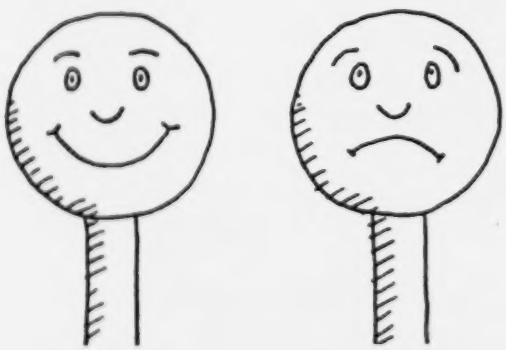
Consider "stick faces" as an identification prop for children to use when they decide if their feelings on specific issues are happy or sad.

Have the children cut out two round circles from construction paper, color a happy face on one circle and a sad face on the other circle, and paste the circles back to back on the end of a popsicle stick.

During the *Stick Faces* circle, read the issues below and ask the children to share their feelings about the issues by turning their sticks either to the happy or to the sad face. Remind the children that there are *no* right or wrong answers.

Issues to raise are

- How do you feel when someone pushes you?
- How do you feel when someone smiles at you?
- How do you feel when the teacher calls on you?
- How do you feel about reading?
- How to you feel when no one plays with you?
- How do you feel when your best friend is sick?
- How do you feel when someone tells you that he or she likes you?
- How do you feel when it rains all day?
- How do you feel about pumpkin pie?
- How do you feel about riding in an airplane?
- How do you feel when your mom or dad is sick?
- How do you feel during the summer?
- How do you feel in the dark?
- How do you feel when someone gives you a gift?



Feelings Thermometer

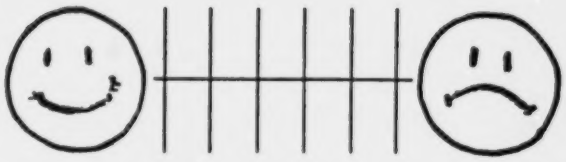
Children meet new experiences and repeat old ones daily. You can never be entirely certain of how each child will feel about a new experience. You can only guess on the basis of what you see. A *Feelings Thermometer* circle might help you in your guessing. What the children share during this circle may surprise you. You may discover that some of the events the children experience daily in their classroom life make them very sad or upset. By knowing which incidents lead to unhappiness, you can help the children convert these experiences to happy ones.

Give each child a precut 6" x 16" strip of tagboard. Have the children

draw on one end a picture of how they look when they are happy and on the other end a picture of how they look when they are sad. Ask the children to connect the two faces with a line and to divide the line into five equal parts with one-inch crossbars.

In the *Feelings Thermometer* circle, read aloud one of the following situation statements:

- Talking in front of the class makes me feel. . . .
- When I make things with my hands, I feel. . . .
- During reading, I feel. . . .
- During free time, I feel. . . .
- When I come to school each morning, I feel. . . .
- Doing reports for class makes me feel. . . .
- When I share, I feel. . . .
- When my family visits the room, I feel. . . .
- During lunchtime, I feel. . . .
- Friends make me feel. . . .
- During music time, I feel. . . .
- When my teacher reads a story, I feel. . . .
- During recess, I feel. . . .
- When I get my papers back, I feel. . . .
- When I clean the room, I feel. . . .
- During spelling tests, I feel. . . .



Then ask the children to attach a paper clip by the crossbar that most closely represents how happy or how sad they think they would feel in that situation. Give each child an opportunity to show his or her thermometer to the class and to talk about his or her choice.

Feeling Hats

Using special hats to identify feelings and having group members share times when they've had those feelings emphasizes for children the normalcy of experiencing a variety of feelings.

Pin the word *angry* to a hat. Have the children one by one put the hat on and tell about a time when they felt angry. In subsequent *Feeling Hats* circles, use the word *happy, lonely, sad, nervous,* or *afraid.*

MYSELF: MI CUADRO

OBJECTIVE:
Children will be able to create a "Cuadro" (picture) of their "special place."

VOCABULARY:

	color	texture	form
	shape	three-dimensional	space

MATERIALS:

pastels	crayons	tagboard	construction paper
tempra paints	water colors	tissue paper	paint brushes
glitter	scissors	glue	tag board

boxes(i.e., cardboard, wooden, shoe lids, etc.)

MOTIVATION:
Tell students that they will be creating a "Cuadro" (picture), that represents a favorite place. Show them a sample or photograph of the "Cuadro." Talk about what they see(i,e., colors, texture, three dimensionnal, shape and design. Now discuss how the "Cuadro" makes them feel(i.e., secure, comfortable, safe, warm, happy, etc...).

DEVELOPMENT:
As a class, have students take a moment to imagine that they are in a place they enjoy. This "special place" needs to be where they feel safe, happy, accepted, comfortable, secure, etc.. Closing their eyes might make the experience more vivid. It could be any place they would like it to be, in their home or outside, nearby or far away. It could be an imaginary place. If students have more than one "special place," ask them to select just one.i

Once students have had a chance to visualize their "special place," first have them draw a sketch of their place. Then, using collage/mixed media techniques, have them create their "Cuadro" from their sketch.
Please note: If boxes are not availabe, a "Cuadro" may be done with paper (2 dimensional).

CLOSURE:
Have students share their favorite place in small groups or as a whole class. Teacher will allow students to describe their"special place." The following questions can be used by the teacher to stimulate the students: What do you see, hear, smell, or touch? What do you enjoy doing most when you are in your "special place? What do you feel inside when you are in this place?

ASSESSMENT:
Were students able to create their "special place." Were they successful in talking about it?

LIST OF SUGGESTED BOOKS

AMIGOS
by Alma Flor Ada

EL LIBRO DE LOS 500 REFRANES
by Carmen Bravo-Villasante

POPOL-VUH
by Beatriz Doumerec

COLECCION ASI ES MI MUNDO
MEXICO
LOS INCAS
LOS MAYAS

TORTILLAS PARA MAMA
by Margot C. Griego

I SPEAK ENGLISH FOR MY MOM
by Muriel Stanek

LEYENDAS MAYAS
by Domingo DCuel Poot

LA MUSICA DE LA CHIRIMIA
by Jane Anne Vokmer

AZTECAS
by Judith Crosher

MAKING A NEW HOME IN AMERICA
by Maxine B. Rosenberg

AZULIN VISITA A MEXICO
by Virginia Poulet

MEXICO Karen Jacobsen
by Ulf Hofgren

COLECCION "Pueblos del Pasado":
Aztecas
Incas

AURORA, BRIGIDA Y CARLOS
by Gloria Fuentes

ARE YOU MY MOTHER
by P.D. Eastman

CORDUROY
by Don Freeman

ALEXANDER Y EL DIA TERRIBLE, HORRIBLE, ESPANTOSO, HORROROSO
by Judith Viorst

RAMONA Y SU PADRE
by Beverly Cleary

LA CALLE ES LIBRE
by Kurusa

UN HATILLO DE CEREZAS
by Marín Puncel

LOS DESCENDIENTES DEL SOL Y OTRAS LEYENDAS DE AMERICA

LIBRO DE ARTE PARA NINOS: Diego Rivera
by Diego Jauregui

COLECCION "Biografias en Palabras y Fotos," Cesar Chavez y la Causa
by Henry Cisneros

EL LIBRO DE LOS MODALES
by June Behrens

YO SOY
by Rita Milios

IGUAL QUE YO
by Barbara Neasi

¿QUIEN ES QUIEN?
by Patricia McKissack

CARLOS EL TIMIDO
by Rosemary Wells

CON MI HERMANO
by Eileen Roe

WHAT DO I SAY?
by Norma Simon

IDALIA'S PROJECT ABC
by Idalia Rosario

ABUELA
by Arthur Dorros

YACI Y SU MUNECA
Adapted by Concepción Zendrera

EL TRAYECTO/THE TREK

¡FIESTA!
by June Behrens

COLECCION "Piñata"
El Maiz
Tres Colorantes Prehispanicos
El Chocolate
El Algodón

LA PINATA
by Leticia Méndez

CUENTOS DE UN MORTIN PESCADOR Y SU VIAJE POR MEXICO
by Martha Sashis de Porcel

LA LLORONA
by Joe Hayes

HERNAN CORTES
by Efren Quintauilla Sainz

EL QUINTO REAL
by Scott O'Dell

LOS AZTECAS
by German Vazquez & Purificación Moreno

WINNETON
by Karl May

BIBLIOTECA IBEROAMERICANA Biografías
Benito Juarez/Hernan Cortes

LA DIOSA DE LA LUNA

DWARF WIZARD OF UXMAL

MEXICAN FOLK TALES

FAMILIES
by Aykette Jenness

HECTOR LIVES IN THE U.S. NOW
by Joan Hewett

A FAMILY IN MEXICO
by Tom Moran

FEELINGS ALPHABET
by Judy Lalli, M.S.

ALL KINDS OF FAMILIES
by Norma Simon

ADOPTION IS FOR ALWAYS
by Linda Walvoord Girard

MAKING A NEW HOME IN AMERICA
by Maxine B. Rosenberg

SUMMARY OF BASIC MAGIC CIRCLE AND INTERCHANGE CIRCLE SESSION SKILLS

The basic circle session, designed for immediate success and implementation by teachers, is briefly summarized by the following outline:

Basic Circle Session

1) Setting the Tone (1/2 - 1 minute)

   a. Teacher arranges a group of students and self in circle.
   b. Circle is heterogeneously mixed (male-female, races, high and low achievers, etc.).
   c. Circle is "away" physically and/or psychologically from other students.
   d. Other students are busy at quiet work, related or unrelated to Mc/IC/HDP.
   e. Teacher effectively sets mood so that students are receptive to discussion topic.

2) Reviewing the Ground Rules (1-2 minutes)

   a. Everyone gets a turn to share, including the leader.
   b. You can skip your turn if you wish (take your turn non-verbally).
   c. Listen to the person who is sharing.
   d. The time is shared equally.
   e. No put-downs, probing, interruptions or gossip.
   f. Stay in your own space (optional).

3) Introducing the Topic (1 to 2-1/2 minutes)

   a. State the topic as worded in the HDP materials or as per its instructions.
      Say, "*Today our topic is* _____."
   b. Elaborate.
   c. Re-state it. "*The topic is* _____."
   d. Provide 30 second silence.

4) Leading the Participation Phase (3-18 minutes)

   a. Say, "*Okay, would anyone like to tell us about* _____?"
   b. If no one is ready, leader takes his/her turn first.
   c. Then ask if anyone has something he/she would like to share.
   d. Circle is conducted in accordance with the ground rules.
   e. The largest amount of time and energy are to be spent in this phase, where students have the most time to discover, learn and grow.

5) Leading the Cognitive Summary (1/2 - 4 minutes)

   a. When everyone who wishes to has shared, the leader asks a question(s) to spark critical thinking about the inherent meanings and points of interest.
   b. Leader allows as many students the chance to respond as wish to.
   c. Do not be judgmental; simply accept what is shared and thank them.
   d. No more than 10% of the entire circle session time should be allowed for this step.

6) Terminating the circle (Less than 1 minute)

   a. Say, "*Thanks for being in this circle and listening so well. Let's go back to our regular seats now.*"
   b. If there are a few extra minutes after the circle is terminated, the students can be allowed to rap or discuss freely as long as it is made clear that the formal circle session is over.

"WHAT IS A CIRCLE SESSION?"

Teacher Presentation and Discussion

Description:

This presentation conveys to students what they can expect when they are in a circle session. It also conveys the reasons for having circle sessions. A general disucssion concludes the activity.

Objective:

To introduce the rationale and procedures for circle sessions.

Time needed:

10 to 15 minutes

Materials needed:

Chalkboard or chart paper. It will be helpful if the students have received the *Yo Puedo Experience Sheets* "Dear Student" prior to this presentation.

Procedure:

The best time to make this presentation is immediately prior to holding the first circle session with this group of students. Many teachers begin by leading one group while the rest of the class observes. The observers may then be included in the cognitive summary part of the circle.

The following three charts will help you in making this presentation. Focus the attention of the class on the charts, reading and discussing each one.

For Your Notes:

Why Have A Session In A Circle?

A circle has no front, middle, or back. No one is in front of or behind anyone. We're all side by side, and equal to each other.

What is the session for? To Share:
1) Experiences
2) Thoughts
3) Feelings

***Yo Puedo* Circle Session Procedures**

1) **Setting up the circle. (1-2 minutes)**
2) **Reviewing the ground rules.* (1-2 minutes)**
3) **Stating the topic. (1-2 minutes)**
4) **Discussion time for circle members. (12-18 minutes)**
5) **Cognitive summary. (2-8 minutes)**
6) **Termination. (Less than 1 minute)**

*Optional

***Yo Puedo* Circle Session Ground Rules**

1) **Bring yourself to the circle and nothing else.**
2) **Everyone gets a turn to share, including the leader.**
3) **You can skip your turn if you wish.**
4) **Listen to the person who is sharing.**
5) **The time is shared equally.**
6) **There are no interruptions, probing, putdowns or gossip.**

Conclusion:

Explain the following key points:

A Circle session is a time and place for people to --
- -- get attention and acceptance
- -- practice positive communication skills
- -- learn more about themselves and others

A Circle session is not a time and a place for--
- -- receiving or giving therapy
- -- solving your problems
- -- telling each other what to think, feel or do

Preliminary Activity
A *Yo Puedo* Circle Session

You might explain further that they are urged to share things that wouldn't embarrass anyone -- themselves, other circle members, or someone else whom they might want to talk about.

Answer students' questions. If some of the students are already experienced in the process, refer some questions to them.

Caution:

Do not lead a circle session until you have read "Leading Yo Puedo Circle Sessions and Activities" in the Facilitator's Guide.

For Your Notes:

¿Quíen Soy Yo? / All About Me
Learning Thru Cultural Diversity and the Arts
Migrant Education Region XVI

Teacher Evaluation

School: _____ Teacher (optional): _____
District: _____ Grade Level: _____

		Very 1	2	3	Not at All 4
1.	How successful was "Learning Through Cultural Diversity and the Arts: All About Me" curriculum in helping students develop an understanding and appreciation of their cultural roots?	☐	☐	☐	☐
	Please explain: _____				
2.	How successful was the "All About Me" curriculum in helping students develop an understanding and appreciation of their families and communities?	☐	☐	☐	☐
	Please explain: _____				
3.	How successful was the "All About Me" curriculum in helping students develop a positive sense of self?	☐	☐	☐	☐
	Please explain: _____				
4.	How effective was the "All About Me" curriculum in developing				
	Listening skills?	☐	☐	☐	☐
	Communication/verbal skills?	☐	☐	☐	☐
	Participation/cooperation skills?	☐	☐	☐	☐
	Please explain: _____				
5.	How useful and appropriate was the literature?	☐	☐	☐	☐
	Please explain: _____				
6.	How effective were the following in enriching the "All About Me" curriculum?				
	a. Hands-on art projects	☐	☐	☐	☐
	b. Posters	☐	☐	☐	☐
	c. The Mexican Museum Kit	☐	☐	☐	☐
	d. The Museum on Wheels Folk Art Kits	☐	☐	☐	☐
	e. Slide shows	☐	☐	☐	☐
	f. Videos	☐	☐	☐	☐
	Comments: _____				

		Very 1	2	3	Not at All 4
7.	How much do you think your students enjoyed participating in the "All About Me" summer curriculum?	☐	☐	☐	☐
	Please explain: _____				
8.	How enjoyable was your participation with the summer curriculum?	☐	☐	☐	☐
	Please explain: _____				
9.	How effective was the Staff Development Conference in preparing you to teach the "All About Me" curriculum?	☐	☐	☐	☐
	Please explain: _____				

10. What concepts/aspects of the curriculum will you be able to incorporate in your future teaching?
Please explain: _____

11. What do you think your students gained most from their participation in the summer school "All About Me" curriculum?
Please explain: _____

12. What did you gain most from your participation in the "All About Me" summer school curriculum?
Please explain: _____

Please complete this evaluation form and submit TWO COPIES to your summer school principal NO LATER THAN THE LAST DAY OF THE SUMMER SCHOOL PROGRAM. One copy is for the Migrant Region XVI and the other is for the Museum on Wheels. Your comments and suggestions are important for future program development.

Cuestionario Para Los Padres de Los Estudiantes En El Programa Aprendizaje Por Medio De La Diversidad Cultural y Los Artes: ¿Quien Soy Yo?

Por favor responda a las siguientes preguntas:

1. ¿Qué cambios ha observado en su hijo(a) desde que comenzó a asistir al Programa de este verano, ¿"Quién Soy Yo?

_____

_____

_____

_____.

2. ¿Cuáles son algunos aspectos buenos del Programa de este verano?

_____

_____

_____

_____.

3. ¿Qué aspectos del Programa pueden mejorar?

_____

_____

_____

_____.

4. Comentarios/Sugerencias con respecto al Programa de Educación para Estudiantes Migratorios o el programa de "Aprendizaje por medio de la Diversidad Cultural y los Artes: ¿"Quién Soy Yo"?

_____

_____

_____

_____.

¿Quien Soy Yo? / All About Me
Learning Thru Cultural Diversity and the Arts
Migrant Education Region XVI

Parent Evaluation

Please respond to the following open-ended questions:

1. What changes have you seen in your son or daughter since participating in the "Learning through Cultural Diversity and the Arts: All About Me" summer school program?

2. What are some of the good things in the "All About Me" summer school program?

3. What areas of the summer school program could be improved?

4. Comments/Suggestions regarding the Migrant Education Program and/or the "Learning Through Cultural Diversity and the Arts: All About Me" summer school program?

SLIDE SHOW #1: AZTEC CULTURE AND ART

1. **Aztec Glyph from the Temple Mayor Museum.**

2. **Aztec Sun Stone.**

3. **Aztec Stone Carving.**

4. **Aztec Stone Carving #2.**

5. **Diego Rivera's Murals from the National Palace of Mexico #1.**

6. **Diego Rivera's Murals from the National Palace of Mexico #2.**

7. **Diego Rivera's Murals from the National Palace of Mexico #3.**

8. **Diego Rivera's Murals from the National Palace of Mexico #4.**

9. **"Tlacuilos," Painting Hieroglypics.**
   The Aztecs had an elaborate system of communication that used pictures to represent words, ideas, events, and various gods (like the Egyptians) called "hieroglyphics" or picture symbols.

10. **Aztec Codice Print of a Tlacuilo Writing Through Using Pictograph.**

11. **Pictograph of an Aztec Court of Justice.**

12. **Pictograph of How Mexico was Flooded and How the People Left.**

13. **Aztec Art.**
    The impersonator of Xipe Totec, "our lord the flayed one" wears the skin of a flayed human. By the end of a 20 day ritual in honor of Xipe Totec, the skin would have rotted. Like a new plant, the human emerged.

14. **Page From <u>Codex Fejervary-Mayer</u>.**
    This image shows the fire god at the centre of the universe being fed on the blood of sacrifice which comes from the head, hand, leg, and ribs of the god Texcatlipoca, shown clockwise on the diagonal. How are the four directions (north, south, east, west) represented? What shapes and designs are repeated in this picture painting?

15. **"Tezcatlipoca: the Smoking Mirror."**
    The most powerful of earthly spirits was Tezcatlipoca, whose name means "Smoking Mirror." This referred to a mirror made of the volcanic glass- obsidian, or the dark shadow. There are two sides of Tezcatlipoca (only one is seen here): the black side. Notice the designs decorating his robe at the bottom.

16. **Temple at El Tajín, Veracruz.**
This temple was built by the Tononacs at El Tajín. There are 365 niches in its sides- one for each day of the year. What do you think took place there? It is thought that offerings were made to the god of that day.

17. **Temple at Santa Cecelia, near Mexico City (Tenochtitlan).**
What forms do you see here? How are the steps arranged? The top of the platform is the god house which would have contained images of the gods and have been used for human sacrifices.

18. **Inner Courtyard of Palace at Teotihuacán.**
What designs do you see on these posts? Why do you think they decorated this building? How were these designs created? Do you see any repeated shapes?

19. **Pyramid to Quezalcoatl at Xochicalco, Morelos.**
These designs were carved on slabs of stone, like in the last slide. What geometric shapes or animal forms do you see? Find the heads of the feathered serpent at the corner of the building.

20. **Palace at Mitla, Oaxaca.**
This building is known as the capital of the Mixtec people and is found in the Valley of Tlacolula. The buildings are faced with cut blocks of stone that include geometric stone mosaics of rhythmical designs. What shapes do you see repeated here? How do they differ from the temple in the last slide? The designs may represent the motion of the sun or the feathered serpent itself. Patterns may also have been taken from weaving patterns.

21. **Green Jade Sculpture of Quetzalcoatl.**
Quetzalcoatl, the feathered serpent, is the god of healing and magical herbs, the symbol of learning, of poetry and of all things beautiful- the Lord of hope and of the morning star. The spirit who brought up the sun in the morning and the good power of the sun god to all humans, animals, and vegetation. He is the Lord of life, of divine love and wisdom. The quetzal bird is a native of the mountains of Guatemala, which also lived in Mexico.

22. **Stone Figure of Tlaloc, the Rain God.**
This is a Mixtec figure of the powerful rain god, Tlaloc. Offerengs were made to him so that he would send messages to the clouds and bring fertility. His headdress indicates his importance among the gods. What geometric shapes do you see here?

23. **Turquoise Mosaic Mask, Teotihuacán.**
Serpentine, enhanced with a mosaic of turquoise of mother of pearl and coral, was used in the making of this mask. The pupils are made of obsidian. Above the mouth is the Xochipilli butterfly motif.

SLIDE SHOW #2: AZTEC TEMPLES

1. **Main Temple at Tenochtitlán.**
   Taken from Sahagún's codices.

2. **Pyramid of the Moon. Teotihuacán.**

3. **El Tajín Temple Complex, Veracruz.**
   The heart of El Tajín's ceremonial center. In the foreground at the center of the plaza is the altar. "El tajín" means lightning, thunderbolt or tornado. Here the people revered the god Hurakán, lord of the hurricane.

4. **Pyramid of the Niches, Veracruz.**
   This is a unique temple built by the Totonacs at El Tajín. There are exactly 365 niches in its sides, one for each day of the year. While obviously connected with the calendar, the exact purpose of the temple is a mystery. Perhaps each niche contained images of the god dominating that particular day, and offerings were probably made before each niche in turn.

5. **General View of the Espanade at Monte Albán, Oaxaca.**
   In the middle of the picture are the drums of masonry columns that once formed part of the triple triumphal- a masterpiece of Zapotec architecture.

6. **Pyramid of the Morning Star at Tula.**
   This is no longer an existant temple. The supports have been restored by archaelogists. Also atop the pyramid are four great Atlantean figures carved in basalt. Toltec sculptures dating around the 10th c. A.D. once supported the roof of the temple and are 4.6 meters high.

7. **El Tajín Temple Complex, Veracruz.**
   The plaza at the centre of the ceremonial complex El Tajín. You can also see the Pyramid of the Niches with its great stairway, while beyond it to the right is a structure resembling the Pyramid of the Niches in its first phase (4th-5th c. A.D.)

8. **Templo Mayor, Mexico City.**

9. **Castillo of Teayo Pyramid.**
   A post-Classic building made by the Totonacs in the 15th century at a time when the Aztecs occupied this part of the gulf. The upper temple has a rebuilt thatched roof made to look like the original.

10. **El Tajín Chico.**
    This building has three platforms lined with niches, the latter being adorned with key-fret motifs in relief.

11. **Temple Santa Cecilia, Pyramid Acatitlán.**

12. **Pyramid of the Niches, El Tajín, Veracruz.**

13. **Las Chimeneas (the chimneys) Pyramid.**
The Totonac site at Cempoala, pre-Columbian capital of Veracruz. Six storeys ascended by a great stair serving an upper platform that is lined with chimney-like structures.

14. **The Pyramid at Calixtlahuaca near Toluca.**
Good example of Aztec circular structure. Upper temple entirely disappeared.

15. **Pyramid Dedicated to Queztalcoatl, Chichen Itzá.**
Founded by refugee Toltec nobles. In this Toltec temple dedicated to Quetzalcoatl there would be no human sacrifice, simply offerings of fruit and flowers. At the top of the pyramid is a god-house which has been reconstructed and faces the four directions.

SLIDE SHOW #3: AZTEC GODS

1. **The Aztecs: Gods and Fate in Ancient Mexico.**
   Xolotl, the Evening Star, at the cross-roads of fate. Out of the Codex Fejervary-Mayer, one of the sacred books of Ancient Mexico.

2. **Quetzalcóatl, the Feathered Serpent, and Tezcatlipoca, the "Smoking Mirror".**
   From the Codex Borbonicus.

3. **The Planet Venus, Tlanixcalpantecuhtli Attacking Ocelot Warriors.**
   From the Codex Cospi.

4. **Texcatlipoca.**
   The creator god who symbolized the night sky. The patron of sorcerers and of highwaymen. Also the patron of warriors. Texcatlipoca means "the mirror that smokes."

5. **Page from Codex Cospi.**
   The Aztec day ran from sunset to sunset, and the contrast of night and day formed the basis of astrological reckoning. This codex page shows an offering being made by the sun god at the top and by the god of darkness below. The sun god stands before a temple in which an eagle is enthroned, while the god of darkness stands before a temple inhabited by the rational owl, a symbol of utter destruction.

6. **Huitzilipochtli.**
   A deified earthly leader from the Aztec days of wandering, this patron of Tenochtitlán was the god of war. He represents the blue sky, or sky of the day, and he is the incarnation of the sun.

7. **Huitzilipochtli.**
   From the Codex Barbonicus.

8. **Chacmool.**
   Stone sculpture found in the earliest temples of Tlaloc, 1350-1486. Stone and plaster with red, blue, black, yellow, and white paint. Main temple area, Tenochtitlán.

9. **Ehecatl.**
   The embodiment of Quetzalcoatl. Sculpture of the post-Classic period. The dualism of life and death is expressed in the pointed headdress and the face.

10. **Coatlicue, the Earth Mother.**
    Stone sculpture from the Aztec capital of Tenochtitlán symbolizing the forces of the Mother Earth. The facing heads of two enormous rattlesnakes form her head, and her skirt is also made of snakes. Around her neck is a necklace of hearts, hands, and a skull.

11. **Tlaloc**.
God of rains and lightning. Very probably the most ancient of the gods worshipped by man in Mexico and Central America.

12. **Huixtocihuatl**.
Goddess of water, maybe sister or daughter of Tlaloc.

13. **Centéotl**.
God of corn. From Codex Borgia. There are also various other gods in charge of every aspect of corn growth.

14. **Xipe Tótec**.
God of spring and jewelers, "our lord the flayed one." Often portrayed covered in the skin of recently killed sacrificed slaves. Carrying a shield embedded with gold, this patron of smiths and god of spring and renewal wears the skin of sacrificial victims.

15. **Tlachitonátiuh and Xolotl**.
From Codex Borbonicus. On the right side shows days 8-13 of the sixteenth series of the ritual calendar.

SLIDE SHOW #4: THE SPANISH CONQUEST

1. **Diego Rivera's Interpretation of the Conquest.**
   Painting on the walls of El Castillo de Cortés in Cuernavaca, Mexico.

2. **Diego Rivera's Interpretation of the Spanish Conquest.**

3. **Diego Rivera/ The Spanish Conquest.**

4. **Diego Rivera/ The Spanish Conquest.**

5. **Diego Rivera/ The Spanish Conquest.**

6. **Diego Rivera/ The Spanish Conquest.**

7. **Diego Rivera/ The Spanish Conquest.**